



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

GUIDE BOOKS  
TO  
ENGLISH

BOOK TWO

GILBERT & HARRIS

Edue T 759.12.410

**HARVARD COLLEGE  
LIBRARY**



**GIFT OF THE  
GRADUATE SCHOOL  
OF EDUCATION**





3 2044 097 068 795



# GUIDE BOOKS TO ENGLISH

## Book Two

BY

CHARLES B. GILBERT

FORMERLY LECTURER ON EDUCATION, WESTERN RESERVE  
UNIVERSITY, SUPERINTENDENT OF SCHOOLS, ST. PAUL,  
NEWARK, AND ROCHESTER; AUTHOR OF "STEP-  
PING STONES TO LITERATURE"; "THE  
SCHOOL AND ITS LIFE," ETC.

AND

ADA VAN STONE HARRIS

ASSISTANT SUPERINTENDENT KINDERGARTENS AND PRIMARY SCHOOLS,  
RICHMOND, VIRGINIA; FORMERLY ASSISTANT SUPERINTENDENT  
OF SCHOOLS, ROCHESTER, NEW YORK.



SILVER, BURDETT AND COMPANY  
BOSTON NEW YORK CHICAGO

Edue T 759.12.410  
v

HARVARD COLLEGE LIBRARY  
GIFT OF THE  
GRADUATE SCHOOL OF EDUCATION

COPYRIGHT, 1907, 1908, 1909, 1910, 1912,  
BY SILVER, BURDETT AND COMPANY.

ENTERED AT STATIONERS' HALL, LONDON, ENGLAND.

---

ALL RIGHTS RESERVED.

## PREFACE

**THIS**, the second "Guide Book to English," consists of two parts: a Course of Language Lessons, and a Grammar.

It is quite too common in the higher books of language series either to omit productive language exercises altogether or so to subordinate them to the claims of technical grammar as seriously to impair their effectiveness. As a result, not infrequently the fluency and freedom of expression acquired in the lower grades are lost in the grammar school. This is due in some instances to the requirements of formal examinations and the exactions of "the man higher up," who applies tests, if not actually incompatible with free and effective expression, at least so independent of it as to make it easy to meet them with a minimum of skill in the use of language.

A high school principal, whose pupils came to him as the result of such formal tests, when asked in what he found them best equipped and in what most deficient, said, "They are best in English grammar and weakest in English language."

Indeed, during the grammar school period there are the strongest of psychological reasons for continuing the free language exercises. The pupils have now



arrived at "the awkward age," when expression of all kinds is difficult because of self-consciousness and its resulting embarrassment. Hence there is especial need of exercises that encourage expression in all proper ways and give confidence to the student.

This is one of the strong arguments for manual training in the grammar grades. It also makes it desirable to continue the expressive activities employed in connection with language study in the lower grades, *as is suggested in this book.*

But especially does this condition make it important to keep language expression still in the foreground and while teaching the essentials of grammar, to subordinate such teaching to the demands of effective expression.

## PART ONE—LANGUAGE

*The language lessons are placed before the grammar* in this book to indicate the continuity of plan running through the two "Guide Books to English."

The various exercises suggested may be divided into three classes. (1) *The Study of Literature*, (2) *Reproduction, both oral and written*, (3) *Original Production*.

*The Study of Literature* serves the twofold purpose of securing familiar and friendly acquaintance with the best models and of cultivating correct habits of expression and good style. To that end the literature given and suggested is abundant in amount and varied in character.

The *Reproductive Exercises* tend to fix in the mind correct forms and to develop a vocabulary. Both oral and written exercises are offered. It is hoped that the

teachers using this book will avoid the common error of omitting oral reproduction in the higher grades. Here, as in the more elementary classes, it is of great importance, both for enlarging the vocabulary and for cultivating fluency.

*Original Production*, naturally, is the chief means of developing power of thought and facility of expression.

In obedience to the principle that the first essential of literary production is having something to say, a wide range of topics is offered, largely, however, such as the children's own environment is likely to suggest. In particular, much use has been made of the other school subjects in correlation.

*Many coöperative studies* are given which offer abundant opportunities for general reviews and for varied forms of expression. These exercises also create interest and afford valuable social training, as well as many lessons in the art of getting information from various sources.

The authors, while recognizing the absolute necessity of *free expression*, recognize also the importance of *orderly and effective arrangement of thought*. If pupils organize their own thoughts, they are as free as when uttering loose, unorganized thought, and vastly more effective. Hence much attention is paid to the organization of thought.

Many outlines are given for study, and throughout the book a frequent injunction is, "Make an Outline."

For those schools that can do more than the prescribed work, and for those in which the teachers prefer to vary the topics, several additional suggestive outlines are given on pages 145-157.

## PART TWO — GRAMMAR

Throughout the grades of the elementary school, Grammar should be taught as functional. It should be manifestly the handmaid of expression.

It should be made immediately useful at each step, and the study of those topics which have no evident use in the effective expression of thought or in the interpretation of literature should be deferred till the high school or college. Such topics are the minute sub-classification of the parts of speech and the rehabilitation of obsolete historical forms such as the potential mode, and portions of the disappearing subjunctive.

The discussion of abstruse points and the memorizing of little-used forms are purposely omitted from this book as unprofitable to children, however interesting to the adult philologist.

The method employed treats grammar not merely as an intellectual gymnastic, but as an aid to correct and effective expression and to the interpretation of literature. *The method is purely inductive.*

The order followed is usually: 1. *Discovery in literature*; 2. *Exposition and analysis*; 3. *Generalization*; 4. *Drill*; 5. *Application in use*.

The basis of the study of a grammatical form is its function in expressing thought as shown in some literary selection. The illustrative selections, even the single sentences, are nearly all taken from standard authors. And yet they are used in such a way as to avoid the distaste caused by such vandalism as "parsing" "Paradise Lost." Instead, they are so used as to add interest by showing how effects have been

produced. It is like showing children the works of a watch.

The selections given for formal analysis are not poetry nor such literature as a technical analysis will injure.

Formal parsing the authors do not regard as of the highest educational value, but they offer a certain amount for the benefit of those who find it a useful exercise.

The use of the diagram frequently causes more harm than good, turning the attention from the analysis of the thought to the manipulation of the machinery. It may, however, be used to advantage by the wise teacher who treats it merely as a picture.

## SUGGESTIONS FOR THE USE OF BOOK TWO

### CORRELATION OF PARTS ONE AND TWO

IN the earlier years of language study, instruction is of necessity by authority and through practice. With the advancing age and the development of the reasoning powers of students, it becomes necessary to give the reason for the arbitrary instructions heretofore sufficient. Then the study of grammar acquires value. To make this value as great as possible, the language instruction and the study of grammar should be inter-related.

Throughout this book will be found frequent cross-references between the language and the grammar, by which, though kept properly and necessarily distinct, they are made to reënforce each other.

Some further suggestions are here offered for the parallel study of lessons, giving both the practical and the rational views of various subjects.

### DIVISION BY GRADES

IN most graded schools this book will be introduced at the beginning of the sixth year and the use of Part I will naturally extend over the remaining years of the grammar school. With this in view, the material given and the work indicated have been graded to harmonize both with the other subjects of the usual grammar school course of study and with the advancing capabilities of the children.

## SUGGESTIONS FOR THE USE OF BOOK TWO ix

The amount of work to be covered in each grade will depend somewhat upon the time when Part II, Grammar, is taken up. In many schools this will not be until the seventh year. Such postponement of formal grammar until later in the course the authors think preferable. But as many excellent school authorities prefer to begin this subject earlier, the book is so arranged that the study of Part II may be undertaken simultaneously with that of Part I, or later, without loss of correlation.

If the study of grammar is undertaken at the beginning of the sixth year, the practical language lessons are of much greater importance at that stage, and should receive the major portion of the time.

Two Plans are here given.

### *Plan One:—*

LANGUAGE	GRAMMAR
Sixth year, I-XXXIII.	
Seventh year, XXXIV-LX.	Sections One and Two.
Eighth year, LXI-LXXX.	Sections Three and Four.

### *Plan Two:—*

LANGUAGE	GRAMMAR
Sixth year, I-XXVIII.	Section One
Seventh year, XXIX-LX.	Section Two.
Eighth year, LXI-LXXX.	Sections Three and Four.

In ungraded schools, as in graded schools, the Grammar may be taken up at the same time as the earlier language lessons or later.



# CONTENTS

## PART I. LANGUAGE

	SUBJECT MATTER	TECHNIQUE	PAGE
	A LITTLE TALK WITH THE PUPILS .	Rules for Composition Writing; How to Study Literature .	8
CHAPTER			
I	. . . . .	Summary of Technical Points in Book One	7
II.	LANGUAGE . . . . .	Discussion . . . . .	8
III.	PICTURE: THE PRIZE CALF .	Writing a Story . . .	10
IV.	A FORTUNE . . . . .	Outline of a Story; The Semicolon . . . . .	10
V.	HOW ALFRED THE GREAT LEARNED TO READ . . .	Making an Outline; Writing a Story . . .	18
VI.	SUSANO . . . . .	Outline of a Story; Capitals and Punc- tuation; Paragraphs and Indentations . .	15
VII.	DIRK AND THE RAVEN . . .	Writing a Story from an Outline' . . . . .	19
VIII.	THE ANT; CARPENTER ANTS AND THEIR KIN . . . .	Reproduction; Obser- vation and Records . .	20
IX.	MAKING AN ANT'S NEST . . . . .		21
X.	TUBAL CAIN . . . . .	Study of Poem; Debate	25
XI.	THE DISCONTENTED PENDULUM	Making an Outline; Punctuation of Quo- tations; Semicolon and Colon; Writing Fables . . . . .	29
XII.	. . . . .	Use of Dictionary . . .	34



CHAPTER	SUBJECT MATTER	TECHNIQUE	PAGE
XIII.	DESCRIPTIONS FROM DICKENS, KINGSLEY, AND SMITH	Study of Description; Writing a Description	35
XIV.	DESCRIPTIONS FROM KIPLING AND TOURGUENEFF . . .	Outlines; Study and Writing of Description . . .	38
XV.	TRAVEL . . . . .	Coöperative Exercise .	41
XVI.	THE LIGHTHOUSE . . .	Study of a Poem; Writing a Letter .	42
XVII.	GEORGE ROGERS CLARK .	Coöperative Study; Writing a History .	45
XVIII.	. . . . .	<i>Each; Every; No</i> .	48
XIX.	. . . . .	<i>Each Other and One Another</i> . . . .	49
XX.	ALEXANDER AND BUCEPHALUS . . . . .	Writing Story from Outline . . . .	49
XXI.	WHEN PRESIDENT GRANT WAS ARRESTED . . .	Reproduction, Oral and Written; Writing Newspaper Story .	50
XXII.	TOPICS . . . . .	Writing Composition .	52
XXIII.	. . . . .	Abbreviations; Contractions . . . .	52
XXIV.	LETTERS . . . . .	Study of Letters; Headings, Salutations, Closing Phrases; The Envelope; What to say and How to say It	53
XXV.	RAPHAEL . . . . .	Writing a Biography .	60
XXVI.	ROBIN HOOD . . . . .	Writing and Telling Stories . . . .	63
XXVII.	ADVERTISEMENTS . . .	Answering Advertisements . . . .	65
XXVIII.	. . . . .	Imaginary Narrative .	66
XXIX.	RAIN IN THE GARRET .	Study and Writing of Descriptions . . .	66

# CONTENTS

xiii

CHAPTER	SUBJECT MATTER	TECHNIQUE	PAGE
XXX.	. . . . .	An Application for a Position . . . .	68
XXXI.	TELEGRAPHIC MESSAGES	Study and Writing of Messages . . . .	69
XXXII.	SIR FAIR-HANDS . . . .	Study of Literature; Making Outline; Rules for Capitals .	70
XXXIII.	THE BEATITUDES . . . .	Memorizing . . . .	73
XXXIV.	FRANKLIN . . . . .	Writing Biography .	74
XXXV.	. . . . .	<i>Either . . . Or; Neither . . . Nor</i> . . . .	75
XXXVI.	CONSTITUTION . . . .	Writing a Constitution	76
XXXVII.	THE SHIP OF STATE . . .	Figures of Speech; Exclamatory Sentences	78
XXXVIII.	. . . . .	<i>In and Into</i> . . . .	82
XXXIX.	POTTERY; KERAMOS . . .	Writing a Story; Study of a Poem . . . .	83
XL.	. . . . .	<i>Between and Among</i> .	85
XLI.	TOPICS . . . . .	Writing Compositions	85
XLII.	THE VALLEY OF THE MANY-COLORED GRASS	Study of Literature .	86
XLIII.	THE TREE . . . . .	Observation; Review; Figures of Speech .	87
XLIV.	DANIEL BOONE . . . . .	Coöperative History .	88
XLV.	TWO PICTURES . . . . .	Writing a Story . . .	89
XLVI.	RULES OF BEHAVIOR . . .	Writing Rules; Composition . . . .	92
XLVII.	PURITAN AND CAVALIER	Debate . . . . .	93
XLVIII.	THE NIGHTINGALE AND THE GLOWWORM . . . .	Study of Poem; Meter; Feet in Verse; Rhyme	94
XLIX.	TOPIC; DREAMS . . . . .	Writing Composition .	98
L.	BUSINESS LETTERS . . . .	Writing Letters . . .	98
LI.	A SACRED POEM . . . . .	Memorizing . . . .	101

CHAPTER	SUBJECT MATTER	TECHNIQUE	PAGE
LII.	A DIARY; THE SHOWER . . . .	Study and Writing of a Diary . . . .	102
LIII.	MY MOTHER . . . .	Literary Study; Writ- ing Composition . .	103
LIV.	RUTH . . . . .	Literary Study . . .	105
LV.	TOPIC . . . . .	Writing a Composition	107
LVI.	THE SIGNING OF THE DEC- LARATION . . . .	Narrative Writing . .	108
LVII.	COTTON . . . . .	Coöperative Study . .	109
LVIII.	OFFICIAL LETTERS . . . .	Study and Writing of Letters . . . .	110
LIX.	TOPIC . . . . .	Writing a Composition	113
LX.	THE QUALITY OF MERCY . .	Memorizing . . . .	113
LXI.	SCHOOL PAPER . . . . .	Writing for a Paper . .	114
LXII.	OFFICIAL TELEGRAPH MES- SAGES . . . . .	Study and Writing of Messages . . . .	114
LXIII.	ORDER OF MODIFIERS AND ADJECTIVES . . . .	Words, Clauses, Phrases; Adjectives; Two Common Errors	116
LXIV.	STUDIES IN STYLE; JEAN VALJEAN; ICHABOD CRANE	Long and Short Sen- tences . . . .	119
LXV.	TOPICS . . . . .	Writing a Composition	121
LXVI.	STYLE; BURROUGHS AND ROBINSON . . . .	Descriptions; Choice of Words . . . .	121
LXVII.	STYLE; GRADY AND ROOSE- VELT . . . . .	Description — for Knowledge, for Feel- ing . . . .	123
LXVIII.	STYLE; DARWIN AND RUSKIN . . . . .	Descriptions — Scien- tific and Literary . .	125
LXIX.	REVIEW . . . . .	Descriptions . . . .	127
LXX.	THE SKY; RUSKIN AND SHELLEY . . . . .	Study of Literature . .	128

# CONTENTS

xv

CHAPTER	SUBJECT MATTER	TECHNIQUE	PAGE
LXXI.	TOPIC; OUR DEBT TO SOCIETY . . . .	Writing a Composition	129
LXXII.	A NEW YEAR'S WISH . . . .	Memorizing . . . .	130
LXXIII.	PONTIAC'S SPEECH . . . .	Study of a Story; Making Outline and Speech . . . .	130
LXXIV.	EXPERIMENTS IN PHYSICS	Accuracy of Statement	133
LXXV.	THE OTHER FELLOW . . . .	Reproduction . . . .	135
LXXVI.	BRUTUS AND ANTONY . . . .	Study of Literature . . . .	136
LXXVII.	TOPICS . . . . .	Writing a Composition	140
LXXVIII.	WATERLOO . . . . .	Study of a Poem . . . .	141
LXXIX.	THE CONGRESS OF THE UNITED STATES . . . .	Writing a Composition	142
LXXX.	WORDS OF WISDOM . . . .	Memorizing . . . .	143
OUTLINES . . . . .			145
Archery . . . . .			145
Money . . . . .			146
Roads . . . . .			147
Clothing . . . . .			147
Experiments in Physics . . . . .			148
Studies in Plant Life . . . . .			152
Homer and his Poems . . . . .			156

## PART II. GRAMMAR

### SECTION ONE

#### THE SENTENCE

CHAPTER		
I.	Summary of Grammar in Book One . . . . .	161
II.	The Sentence—Subject and Predicate . . . . .	162
III.	Declarative Sentences . . . . .	166
IV.	Anxiliaries—Verb Phrases . . . . .	170
V.	Negatives—Order in a Sentence . . . . .	172
VI.	Expletives, "It" and "There" . . . . .	173

CHAPTER	PAGE
VII. Interrogative Sentences — Order . . . .	175
VIII. Imperative Sentences — Order . . . .	177
IX. Exclamatory Sentences — Order . . . .	180

## SECTION TWO

## PARTS OF SPEECH — THE INFLECTIONS AND RELATIONS OF WORDS

X. Definition of Parts of Speech — Inflection . . . .	182
XI. Nouns — Common and Proper Nouns . . . .	184
XII. Inflection of Nouns : Number — Case . . . .	188
XIII. Inflection of Nouns : Number — Plurals . . . .	191
XIV. Inflection of Nouns : Case — The Possessive . . . .	195
XV. Inflection of Nouns : Gender . . . .	197
XVI. Pronouns — Personal Pronouns . . . .	199
XVII. Personal Pronouns — Solemn Style . . . .	203
XVIII. Interrogative, Relative, and Demonstrative Pronouns . . . .	205
XIX. Adjectives . . . .	207
XX. Inflection of Adjectives . . . .	209
XXI. Review . . . .	213
XXII. Verbs — Tense, Number, Person . . . .	214
XXIII. Verb Inflection — Present and Past Tenses . . . .	216
XXIV. Verb Inflection — Participles . . . .	218
XXV. Review — Inflected Forms of the Regular Verb . . . .	222
XXVI. Irregular Verbs . . . .	223
XXVII. Lie, Lay ; Sit, Set . . . .	224
XXVIII. Auxiliary Verbs . . . .	226
XXIX. Future Tense . . . .	228
XXX. Review — Inflection of Verbs . . . .	230
XXXI. Complete and Incomplete Predication . . . .	230
XXXII. Transitive Verbs . . . .	231
XXXIII. Intransitive Verbs . . . .	233
XXXIV. Complements . . . .	234
XXXV. Copulas . . . .	235
XXXVI. Review of Transitive and Intransitive Verbs . . . .	236

# CONTENTS

xvii

CHAPTER		PAGE
XXXVII.	Passive Voice . . . . .	236
XXXVIII.	Active and Passive Voices — Emphasis . . . . .	237
XXXIX.	Formation of the Passive . . . . .	238
XL.	Adverbs . . . . .	239
XLI.	Comparison of Adverbs . . . . .	242
XLII.	Correct Use of Adjectives and Adverbs . . . . .	243
XLIII.	Review of Parts of Speech — Connectives . . . . .	245
XLIV.	Conjunctions . . . . .	246
XLV.	Prepositions . . . . .	246
XLVI.	Interjections . . . . .	248
XLVII.	Agreement of Verb with Subject . . . . .	248
XLVIII.	The Direct Object . . . . .	251
XLIX.	The Indirect Object . . . . .	251
L.	Appositive . . . . .	253
LI.	Nominative Independent . . . . .	254
LII.	The Infinitive . . . . .	255

## SECTION THREE

### DISCUSSION AND ANALYSIS OF SENTENCES

LIII.	The Sentence . . . . .	257
LIV.	Phrases — Adjective Phrases . . . . .	260
LV.	Adverbial Phrases . . . . .	261
LVI.	Noun Phrases . . . . .	262
LVII.	Participial Phrases . . . . .	263
LVIII.	Independent Phrases . . . . .	265
LIX.	Infinitive Phrases . . . . .	266
LX.	Clauses — Adjective Clauses . . . . .	267
LXI.	Adverbial Clauses . . . . .	269
LXII.	Noun Clauses . . . . .	269
LXIII.	Varied Forms of Expression . . . . .	270
LXIV.	Independent Clauses . . . . .	274
LXV.	Expletive Phrases and Clauses . . . . .	274
LXVI.	Dependent and Principal Clauses . . . . .	275

CHAPTER		PAGE
LXVII.	The Simple Sentence . . . . .	277
LXVIII.	The Complex Sentence . . . . .	278
LXIX.	The Compound Sentence . . . . .	279
LXX.	Review — Classes of Sentences . . . . .	281
LXXI.	Analysis of Sentences . . . . .	282
LXXII.	Analysis of Simple Sentences . . . . .	285
LXXIII.	Analysis of Complex Sentences . . . . .	286
LXXIV.	Analysis of Compound Sentences . . . . .	288
LXXV.	Review — Analysis of Sentences . . . . .	290

## SECTION FOUR

## DISCUSSION OF PARTS OF SPEECH — PARSING

LXXXVI.	Abstract and Concrete Nouns . . . . .	293
LXXXVII.	Collective Nouns . . . . .	295
LXXXVIII.	Adjectives used as Nouns . . . . .	297
LXXXIX.	Pronouns . . . . .	298
LXXX.	Interrogative Pronouns . . . . .	299
LXXXI.	Relative Pronouns . . . . .	301
LXXXII.	Classification of Adverbs — Yes and No . . . . .	305
LXXXIII.	Objective Complement . . . . .	306
LXXXIV.	Adverbial Objective . . . . .	307
LXXXV.	Case after a Conjunction . . . . .	309
LXXXVI.	Predicate Nominative with a Passive Verb . . . . .	311
LXXXVII.	Coördinate and Subordinate Conjunctions . . . . .	312
LXXXVIII.	Tense . . . . .	313
LXXXIX.	The Past and Future Tenses . . . . .	314
XC.	Progressive Form — Emphatic Form . . . . .	318
XCI.	Review — Parts of Verbs . . . . .	318
XCII.	Modes . . . . .	320
XCIII.	The Indicative Mode . . . . .	321
XCIV.	The Subjunctive Mode . . . . .	321
XCV.	The Potential Mode . . . . .	323
XCVI.	The Imperative Mode . . . . .	323

# CONTENTS

xix

CHAPTER	PAGE
XCVII. The Infinitive Mode . . . . .	324
XCVIII. Review—Tenses and Modes . . . . .	324
XCIX. Review of Parts of Speech . . . . .	326
C. Parsing . . . . .	330
CI. Conjugation of Regular Verbs . . . . .	334
CII. Verbals . . . . .	340
CIII. Relative Pronouns and Their Antecedents . . . . .	344
APPENDIX A . . . . .	344
Irregular Adjectives Compared.	
APPENDIX B . . . . .	345
List of Irregular Verbs.	
APPENDIX C . . . . .	354
Words as Different Parts of Speech.	
APPENDIX D . . . . .	355
Special Uses of Noun Clauses.	
NOTES TO TEACHERS . . . . .	356
INDEX . . . . .	359





**GUIDE BOOKS TO ENGLISH**

**BOOK TWO**

**PART ONE. LANGUAGE**



## A LITTLE TALK WITH THE PUPILS

### (1)

#### RULES FOR COMPOSITION WRITING

##### 1. *The Subject* :—

Writing compositions is often hard because we have no ideas to express about the subject.

If you are left to choose your own subject, take one in which you are interested. If you know something about it, so much the better. But if you are interested, you can easily get knowledge.

A simple subject is better than a hard one. — Games; what you have seen; your experiences in school, at home, or on the street, are better than such subjects as honesty, or power.

##### 2. *Preparation* :—

Think over what you want to say. It is a good plan to make notes. This is especially true if your subject requires the gathering of facts. Then make an outline, *arranging* your facts or ideas in the most natural order. Many outlines are given in this book, as on page 12. Before writing, it is often well to read carefully what some good author has said on a similar topic—if you can find such a composition—and study how he has expressed his thought.

##### 3. *Writing* :—

Say what you have to say about the subject. Do not talk about something else. Do not begin a story of

yesterday's experiences with the creation of the world. Follow your outline.

Use the best and simplest and clearest language that you can to express your thought. Use no words that you do not understand; but do not be afraid of using "book words" if you understand them. If you cannot recall just the word you need, choose the best that you can think of, find it in the dictionary, and search among the definitions or synonyms given there for one that more exactly expresses your meaning.

Aim to make your readers think, see, and feel as you do.

## (2)

### HOW TO STUDY LITERATURE

#### (A) *THE POEM*

1. Read the poem aloud, trying to get the "swing" of the meter as well as the thought.

2. Try to see the *motive* of the poem: why it was written; what lesson it teaches; also its general character—dramatic, lyrical, narrative, grave, gay, sad, sentimental, thrilling.

3. Study the *verse*—meter, rhyme, and rhythm.

4. Select choice passages and tell why they are choice and try to see how the poet produced his effects.

5. Study the figures of speech until you see their meaning.

6. Study all difficult and especially important words.

7. Memorize favorite passages.

8. Do not try to reproduce the poem in prose.

*(B) THE STORY*

1. Read the story aloud in class—for the story itself. In the first reading think of the story itself more than of the language. Make sure that you get the main points of the story.

2. Determine the purpose and the general character of the story. Does it teach a lesson? Is it humorous? sad? tragic? a love story? a story of adventure?

3. Find the sources of the author's information for the story. Is it wholly imaginary or has it a foundation in fact?

4. Ascertain the historical and geographical setting for the story, if it has any.

5. Select the important situations and study these carefully, to see their relation to the story as a whole.

6. Study the principal characters to ascertain their leading characteristics and their importance in the story.

7. Select passages that are especially strong—sad, witty, amusing, tragic, or beautiful—and study to see how the particular effect is produced.

8. Study difficult and important words with the aid of a dictionary.

9. Reproduce orally important situations and selected passages.

10. Write descriptions of leading characters.

11. Write a critical estimate of the story.

12. Write the necessary dialogues and make a drama of the story. If the story is sufficient, a good school entertainment may be made of the dramatization.

13. Memorize choice passages.

In general—Try to understand the spirit and the motive of the story as a whole.



# I

## SUMMARY OF TECHNICAL POINTS IN WRITING IN BOOK ONE, FOR REFERENCE

### *Capital Letters*

Capital letters are used to begin : —

The first words of all sentences.

The first words of all lines of poetry.

Direct quotations that are of some length, or that make sentences.

All names of God and the Bible.

O and I when used as words.

All names of persons and places.

All names of things personified.

All names of months and days.

Headings and titles.

### *Punctuation and Word Marks*

The period (.) is used after : —

Declarative sentences.

Imperative sentences.

Abbreviations.

Dates.

The question mark (?) is used after direct questions.

The exclamation point (!) is used after exclamatory sentences or words.

The comma (,) is used : —

To separate the name of the person or thing addressed from the rest of the sentence.



To separate the different parts of the heading, date, and closing of a letter.

To separate the parts of a sentence, when needed to make the meaning clear.

To separate words used in *series*.

Quotation marks (" ") are used to inclose a direct quotation.

Single quotation marks (' ') are used to inclose a quotation within a quotation.

The hyphen (-) is used to separate the parts of a compound word; also, at the end of a line, to show that a word is divided between syllables and that one or more of the syllables are placed at the beginning of the following line.

The apostrophe (') is used:—

To show possession.

To show contraction.

## II

### LANGUAGE

*Read:—*

We express our thoughts in many ways,—sometimes by gestures, sometimes by our faces, sometimes by exclamations, by sighs, by groans, by laughter, by tears. But chiefly we use *words* to express thought. This use of words we call *language*. The word *language* comes from a word that means *the tongue*. Do you see how it gets its meaning?

Very young children use at first merely single words, as papa, mamma, dolly, drink, me, up, down. Foreigners learning our language first use singly the few words they know to express their thoughts. But neither the baby nor the foreigner can express thoughts very clearly or fully by single words. They assist the words by the use of gestures, and even then those to whom they are speaking must guess a great deal and supply in their own minds other words to

make sense. When the baby says "water," we know that he means "I want water" or "Give me some water."

Doubtless the earliest men and women in the world first made their thoughts known to one another by gestures and cries. Then they came to use certain sounds as names for things, and other sounds for qualities and still others for actions and feelings. In time they learned to use the same sounds or words always for the same things or qualities or actions. Later they used these words in groups to express whole thoughts of which each word expressed a part.

To express thought clearly we divide words into classes, called *parts of speech*, each class expressing a certain kind of idea, as a name or a quality. We arrange different parts of speech in groups.

These groups of words we call *sentences*. In all our talking and writing we use sentences. The sentence is not the thought. It is an expression of the thought. By its use we make our thoughts known to others. The thought always comes before the sentence. We have many thoughts that we do not express. But when we do fully and clearly express thoughts in words, we use sentences.

*Conversation :—*

Name the ways in which people express thoughts without words. Tell of instances that you have seen.

Tell of babies and foreigners using single words to express thoughts.

Make the sentences that they would have used if they had been able.

Tell in class how the first people in the world probably began to use words.

What words do you think they would naturally use first?

Name some words that when used alone may be understood.

What do we call the combinations of words that are used to express our thoughts fully?

### III

#### THE PRIZE CALF

Study and discuss the picture.

Do you think it beautiful? Why?

What do you admire most in it?

What shows that the calf has won a prize?

Write a story of "The Prize Calf," telling how it was raised and how it won the prize.

### IV

#### A FORTUNE

##### *Outline of a Story — The Semicolon*

(1)

*Read: —*

One day a man was walking along the street, and he was sad at heart. Business was dull; he had set his desire upon a horse that cost a thousand dollars, and he had only eight hundred to buy it with. There were other things, to be sure, that might be bought with eight hundred dollars, but he did not want those; so he was sorrowful, and thought the world a bad place.

As he walked, he saw a child running toward him; it was a strange child, but when he looked at it, its face lighted like sunshine, and broke into smiles.

The child held out its closed hands. "Guess what I have!" it cried gleefully.

"Something fine, I am sure," said the man.



LANDSEER

THE PRIZE CALF

The child nodded and drew nearer; then opened its hand. "Look!" it said; and the street rang with its happy laughter.

The man looked, and in the child's hand lay a penny.

"Hurrah!" said the child.

"Hurrah!" said the man.

Then they parted and the child went and bought a stick of candy, and saw all the world red and white in stripes.

The man went and put his eight hundred dollars in the savings bank, all but fifty cents, and with the fifty cents he bought a hobbyhorse for his own little boy, and the little boy saw all the world brown with white spots.

"Is this the horse you wanted to buy, father?" asked the little boy.

"It is the horse I have bought," said the man.

"Hurrah!" said the little boy.

"Hurrah!" said the man. And he saw that the world was a good place after all.

— LAURA E. RICHARDS.

Used by permission of Little, Brown & Company.

(2)

*Copy the following outline of "A Fortune":—*

1. INTRODUCTION —

- a. The man, sad.
- b. The reasons for his sadness.
- c. How it made the world look to him.

2. THE STORY —

- a. The child, its appearance.
- b. The conversation.
- c. What the child did.
- d. How it made its world look.
- e. What the man did.
- f. How his little boy saw the world.
- g. What they said.

## 3. CONCLUSION —

(The point of the story.) How the world looked to the man at last.

Tell the story in class, following the outline.

Discuss the meaning of the story.

Why did the man's own little boy see the world brown with white spots?

Why did the man at first think the world a bad place?

Why did he at last see that the world is a good place?

Let each pupil write a paragraph on "How to be Happy."

(3)

*The Semicolon*

In "A Fortune," give the reasons for the use of all the punctuation marks that you can.

Notice the mark (;) after *dull*. It is called a **semicolon**. This mark is used often when two parts of a sentence or two expressions need to be separated a little more than by a comma and not quite so completely as by a period. In most cases either a comma or a period would answer the purpose. In your writing, unless you are sure, it is better not to try to use semicolons.

## V

HOW ALFRED THE GREAT LEARNED TO  
READ

*Making the Outline of a Story*

(1)

*Read: —*

King Ethelwulf had five sons. The youngest, named Alfred, was loved by both his father and his mother beyond

all his brothers. Indeed, he was the favorite with every one, for he was most noble in looks and words and ways.

Though Alfred loved to go hunting in the great dark forest with his father, he also longed to become wise.

But in those days there were few books in England, and very few people who knew how to read. Then, too, there were no good teachers.

Yet, one day, when Alfred was about twelve years old, it happened that his mother was showing to him and to his brothers a book of songs which she had in her hand. The letters of the book were beautifully colored and the boys looked at it with wonder.

"I will give this book," said she, "to the one of you who can soonest learn it."

It seemed almost too good to believe!

Though he was the youngest, Alfred spoke eagerly, "Will you truly give this book to the one of us who soonest learns to understand and repeat it to you?"

Then she smiled for very joy, and answered, "Yes, indeed I will."

Alfred at once took the book from her hand and went in search of some one in the place who could teach him to read it.

When he had read the book, he took it back to his mother and said it all to her by heart. Then she gladly gave him the book and said, "Take it. It is yours."

—ETTA UNDERWOOD.

*Discussion:—*

Tell the story in class.

Discuss Alfred's eagerness to have a book.

Tell how you would feel if books were so scarce now that even kings' sons could not have them.

Make an outline of the story, like the one given for "A Fortune."

## (2)

Write a story on "How I learned to Read," telling who taught you and what book you used. Make first an outline.

## VI

## SUSANO — A JAPANESE STORY

*Outline — Punctuation — Indentation*

## (1)

*Read:—*

Izanami had three beautiful children.

His daughter, Ameratsu, he sent to dwell in the sun. She was lovely to behold. Inside the sun she had her home, and there she and her maidens sat and spun sunbeams.

Izanami had two sons, one quiet and peaceful, who went to live in the moon. The other was sent to rule the winds, the clouds, and the sea. This was Susano. When his sister Ameratsu was sent to the sun, Susano was angry, because he had wished to be sent there himself. He rolled up great storms with purple black clouds, and in many ways tried to annoy his sister Ameratsu.

Within the palace of the sun goddess were thousands of busy looms, made of gold and jeweled with diamonds. At each loom sat a sun maiden in shining garments, whose fairy fingers spun sunshine. Ameratsu took the golden threads and flung them over heaven and earth, where they shed light and warmth.

Every one in earth and heaven loved Ameratsu.

One day Susano, floating sulkily upon the waters of the ocean, caught the sunbeams upon his fingers and twisted and braided them into long golden ropes, which hung from the sun to the sea. Laughing to himself, Susano sprang to his feet, caught hold of the golden ropes, and began to climb rapidly to the sun.



The sun maidens first knew of his coming by the jarring of their looms. Before they could close their windows to keep him out, Susano had sprung in upon them. Howling and roaring, and jumping upon the looms, he broke their threads, scattered spindles and distaffs, and sent the maidens flying to all corners of the earth.

Now Ameratsu, insulted and injured, shut herself in a deep cave, and no coaxing could bring her out. The father of Susano, Izanami, in great anger, caught hold of him and flung him far out upon an island of the sea.

When Ameratsu left the sun, it ceased to shine. The whole world grew dark, and great black clouds covered the sky.

The good spirits were forced to flee. In the star fields of the Milky Way they sat down to think out a plan by which Ameratsu might be led to return to the sun.

Then they took beautiful gifts of clothes and jewels and a large oval mirror and flew with them through the darkness down to earth.

Among the gods was a merry little goddess called Uzumé. She was full of songs and laughter, and among all the gods and goddesses she was the most beautiful dancer. Uzumé, laughing and singing, now led the way to Ameratsu's cave. The god Strong Arms pulled up a tree by the roots, and standing it beside Ameratsu's door, they hung upon it all the presents of dresses and gems.

Then they kindled a bonfire so great that it shed its golden light out into the inky darkness.

The gods sat around the fire, and taking their harps, struck up a charming melody. Ameratsu's door was a huge rock in the mouth of a cave. Before it they built a hollow platform, and on this placed the mirror. As the gods struck up their harps, Uzumé sprang upon the platform and began the mirror dance.

In the dark hollow cave the sun goddess Ameratsu sat

with her maidens, sad and gloomy. For days she had heard only the cries and howls of the evil spirits, so that when she caught the sound of the music of harps, she lifted her head and listened. Next she heard the springing sound of Uzumé's dancing, and at length a mighty shout of laughter from the gods themselves. Ameratsu, lonely and miserable, could stand it no longer. Softly she crept to her rock door and pushed it open.

When Uzumé saw the door opening, she sprang to the mirror, and pushing it in front of her, waited. Soon Ameratsu called to her in a soft voice to know why she was dancing so merrily.

"I dance," said Uzumé, "because the gods have found a goddess more beautiful than you."

"Is she here?" asked Ameratsu, peeping out of the door.

"She stands before you," said Uzumé, pushing the mirror so that Ameratsu could see her own glorious beauty in it.

Frightened to behold another goddess so lovely, Ameratsu stepped out of the cave.

In an instant the gods ran forward and closed the door. Then they told Ameratsu of their loving trick, and begged her so tenderly, that she agreed to go back to the sun again.

There her maidens began spinning sunbeams and the dark world once more shone with light.

—LILLIAN L. PRICE (adapted).

From *Heroes of Myth*.

Tell the story in class, following the order of the book.

## (2)

### *Outline of a Story*

Most stories, excepting very short ones, may be divided into parts, usually at least three :—

1. *The introduction.* This gives whatever explana-

tion is necessary to make it easy to understand the story. The introduction usually tells the scene of the story, and who the people in it are.

2. *The story.* This should be told in such order that each incident comes in the right place to be understood, and so that the interest grows to the end. It should not be necessary to go back and explain. The different incidents appear in an outline as sub-heads.

3. *The conclusion.* The character of the conclusion varies with the kind of story. It is the *point* of the story, to which all the incidents have been leading. It should make the reader feel that the story is complete, and that it illustrates the point or teaches the moral intended.

Study the story of Susano to find the three parts. What is the introduction? What does the story tell about? What is the conclusion?

Here is the beginning of an outline:—

1. INTRODUCTION — Izanami and his children.

2. THE STORY—

a. Susano's mischief.

b. The gods plan to get Ameratsu to return.

Complete the outline. What is the conclusion of the story? Does it teach or illustrate anything?

(3)

### *Capitals and Punctuation*

Give the reasons for all the capital letters in the story of Susano.

Give the rules for all the punctuation marks on the first page of the story.

What are these marks (“ ”) called?

**A quotation which is divided into two parts is called a *divided quotation*. Each part is inclosed in quotation marks.**

Point out a divided quotation on the last page of the story. How are divided quotations shown?

What is the mark (') in *Ameratsu's* called? What does it indicate?

(4)

### *Paragraphs, Margins, and Indentations*

How many paragraphs are there on the first page of "Susano"? Tell the subject of each.

What is a paragraph?

Where is the first word of each paragraph placed? Measure its distance from the edge of the paper.

**Always leave a margin of from one half inch to one inch at the left of your writing. Be careful to make the margin straight.**

**In writing always place the first word of each paragraph a little to the right of the margin.**

**This is called *indentation*.**

## VII

### DIRK AND THE RAVEN

Write a story, using the following outline: —

Mrs. Van Loon, a poor widow, lived with her four children, the oldest a boy named Dirk.

One night they had no food. She prayed to God for some. Dirk opened the door.

He thought God would send ravens with food.

The burgomaster (mayor) passing saw the light.

He asked why the door was open.

The mother told him.

He said he would be the raven as he wore black clothes.

He took Dirk home with him for food.

After the family had eaten, Dirk thanked God.

Make the story as full as you can, writing out the conversations.

Be careful about punctuation, capitals, paragraphs, margins, and indentation.

## VIII

### THE ANT

#### *Reproduction*

#### (1)

Go to the ant, thou sluggard; consider her ways, and be wise.—PROVERBS.

The ant has always been regarded as one of the wisest of the lower creatures.

Sir John Lubbock, a distinguished student of nature, made some nests in which he placed a number of ant colonies. He watched them closely from day to day and made careful records of his observations. Here is one of the records. Read it and reproduce it orally:—

In one of my nests was an ant without antennæ. Never having previously met with such a case, I watched her with great interest; but she never appeared to leave the nest. At length, one day I found her wandering about in an aimless sort of manner, and apparently not knowing her way at all.

After a while she fell in with some specimens of the little yellow ant that directly attacked her. I at once set myself to separate them; but, owing either to the wounds she had received from her enemies, or to my rough, though well-meant, handling, or to both, she was evidently much wounded and lay helplessly on the ground. After some time another ant from her nest came by. She examined the poor sufferer carefully, then picked her up gently and carried her away into the nest.—SIR JOHN LUBBOCK.

## (2)

## SOME CARPENTER ANTS AND THEIR KIN

*Reproduce orally:—*

One bright August morning, as we were strolling along the edge of a wood, we found an old tree trunk lying on the ground. I am sure it had been there a long time. Large pieces of bark were loose enough to be lifted up, and, being naturalists, we took advantage of this fact to see whether anything was living underneath.

What queer little outdoor folks we found: "thousand-legged worms," sow bugs, a black beetle that looked as if its back were made of patent-leather, and best of all a colony of ants. These ants were large black ones known as the carpenter ants. They had made very comfortable quarters in this old log. How alarmed they were when we so rudely exposed them to the light!

One brave ant impressed me more than any other member of the colony. I wish that all of our boys and girls might have seen it. With my knife I commenced to cut down the wall of one of the rooms to see what was inside. The soldier-like ant stood near, and, instead of running away, it attacked the large steel blade with its jaws. Was not that a brave thing to do? Are you surprised that I closed the knife and put it into my pocket?

During all this time there was great commotion in the colony. The worker ants were scurrying off with the younger members of the family, trying to find a safe place for them. Some of these little brothers and sisters were tiny white legless creatures; some were covered up in what looked like little bags; others were ghost-like things, very white and apparently lifeless.

— From *Nature Study Leaflets* by ALICE McCLOSKEY.

(3)

*Outline of the Story*

1. A stroll and a discovery.
2. What we found on the old tree; the ant colony.

Complete the outline, writing headings for paragraphs 3 and 4.

Tell the story, using the outline.

## IX

## PETROLEUM

When we speak of a well we usually mean a well of water; but there are other wells in some parts of our country, wells from which oil is drawn instead of water. In southwestern New York, in northwestern Pennsylvania, and in California, there are great beds of porous rock filled with coal oil and natural gas.

Some of the oil shows on top of the ground in places, but most of it is deep down in the rocks. Holes are bored down through these rocks. A derrick has to be built to hold the long steel drilling tools which are so heavy that it would take two horses to drag them. Steam engines are placed beside the derricks, and they keep raising and dropping the drills until a hole is made down through the rock, perhaps two or three thousand feet deep.

When the drilling is done, nitro-glycerine is lowered into the well in tin cylinders and exploded. At first there is no effect to be noticed at the surface, but, after a little, if oil is found, a gurgling sound is heard underneath, and the oil is soon thrown out like a fountain. Fragments of stone are thrown to a height of a hundred

feet in the torrent of yellow fluid. Sometimes the oil has to be pumped from the wells; from some it flows freely a long time without pumping.

Is the crude petroleum as it comes from the wells just the same as the kerosene oil which we burn? Petroleum is put to other uses besides that of burning in lamps. It is used in making gasoline and illuminating gas, in the preparation of India rubber and rubber goods. Vaseline is one of the products of petroleum.

Oil is sent all over the world from the United States. Great tank steamers are used for carrying the oil across the ocean. Lines of iron pipe have been laid from the oil tanks, which we see in the oil region, to many of the great cities of our country. Indeed these pipe lines are so many that it is said that if they were stretched out in one single line they would reach entirely around the world. — *Around the World, Book IV.*

*Conversation : —*

Have you ever seen an oil well? Where? Describe all you saw around the well.

Tell in class all you know about petroleum — where it is found in the United States, where it is found in other countries, what is the nature of the parts of the earth where it is found, how it is shipped, and its different uses.

Find out how the oil looks when it comes from the well.

What is done to it before it is ready for use? Do you know of any other products of petroleum besides vaseline?



Describe the oil tanks in your own town where petroleum is stored.

*Written Exercise : —*

Write outlines for stories on the following topics : —

Discovery of petroleum in California.

The story of a can of gasoline.

A visit to the oil fields of California, of Texas, or of Pennsylvania.

The story the kerosene lamp told me.

Write one of the stories following your outline.

Write a description of well-sinking.

(3)

*Review*

Discuss in class the different ways in which we express our thoughts. What are the two most common ways ?

Define language, parts of speech, sentence.

Give one use of the semicolon.

Name the three parts to an outline of a story. Tell what each part does.

Define a divided quotation. How are the parts marked ?

Write about one of the following topics, paying close attention to capitals, punctuation, and the order of your outline : —

A description of an ants' nest which I have seen.

Why I think ants are more useful than harmful.

A journey through a forest to study insects.

Write in one paragraph how Alfred the Great learned to read.

In writing a story why do we leave a margin at the left of the writing? Why do we divide the story into paragraphs?

What is indentation?

## X

## TUBAL CAIN

*Study of Poem — Debate*

(1)

*Read:—*

Old Tubal Cain was a man of might  
In the days when earth was young;  
By the fierce red light of his furnace bright  
The strokes of his hammer rung;  
And he lifted high his brawny hand  
On the iron glowing clear,  
Till the sparks rushed out in scarlet showers  
As he fashioned the sword and spear.  
And he sang, — “Hurrah for my handiwork!  
Hurrah for the spear and sword!  
Hurrah for the hand that shall wield them well,  
For he shall be king and lord!”

To Tubal Cain came many a one,  
As he wrought by his roaring fire,  
And each one prayed for a strong steel blade,  
As the crown of his desire.  
And he made them weapons sharp and strong,  
Till they shouted loud for glee,  
And gave him gifts of pearls and gold,  
And spoils of the forest free.  
And they sang, — “Hurrah for Tubal Cain,  
Who hath given us strength anew!”

Hurrah for the smith! Hurrah for the fire!  
And hurrah for the metal true!"

But a sudden change came o'er his heart,  
Ere the setting of the sun;  
And Tubal Cain was filled with pain  
For the evil he had done.  
He saw that men, with rage and hate,  
Made war upon their kind;  
And the land was red with the blood they shed  
In their lust for carnage, blind.  
And he said, — "Alas! that ever I made,  
Or that skill of mine should plan  
The spear and the sword for men whose joy  
Is to slay their fellow-man!"

And for many a day old Tubal Cain  
Sat brooding o'er his woe;  
And his hand forbore to smite the ore,  
And his furnace smoldered low.  
But he rose at last with a cheerful face,  
And a bright courageous eye,  
And bared his strong right arm for work,  
While the quick flames mounted high.  
And he sang, — "Hurrah for my handiwork!"  
As the red sparks lit the air;  
"Not alone for the blade was the bright steel made,"  
As he fashioned the first plowshare.

And men, taught wisdom from the past,  
In friendship joined their hands,  
Hung the sword in the hall, the spear on the wall,  
And plowed the willing lands;  
And sang, — "Hurrah for Tubal Cain!  
Our stanch good friend is he.

And for the plowshare and the plow  
To him our praise shall be.  
But while oppression lifts its head,  
Or a tyrant would be lord,  
Though we may thank him for the plow,  
• We'll not forget the sword!"

— CHARLES MACKAY.

(2)

*Study of Poem*

The Bible says that Tubal Cain was the instructor of every worker in iron and brass. He is commonly believed to have invented the art of making iron and steel from the ore and of employing them in fashioning implements, especially weapons for use in war. The poet has used this belief as the basis for his poem.

Read the poem to yourselves, then read it aloud. Try to get the swing of the rhythm. The poem almost sings itself. Do not, however, read it in a "sing-song" way.

Try to see the picture in each stanza.

Copy the words that make the picture clear, as *man of might, fierce red light, brawny, scarlet showers, wield.*

*Memorize : —*

They shall beat their swords into plowshares and their spears into pruning hooks. — THE BIBLE.

---

*To the Teacher : —*

This poem suggests a very interesting series of studies on primitive man, and the immense value of the discovery of methods of working iron.

*Suggested topics : —*

Life in the Iron Age.

The transition from the stone ax as a weapon to the fourteen-inch gun.

"The Story of Ab" by Stanley Waterloo will be found helpful.

What does the poem mean?  
Was Tubal Cain right in changing his work?  
Do men go to war less now than formerly?

(3)

*Debate*

Have a class debate on the question : —

Which was the nobler invention, the sword or the plow ?

The debate should be organized in this way : —

First, the teacher or the class chooses a leader for each side. Then each leader chooses two or three debaters for his side. Each leader should talk over the question with his associates, trying to see the arguments on both sides.

Then each should carefully write his argument. The leader should state as fully as he can the positive arguments that occur to him for his side of the question. His associates should each add such arguments as they think of and should try to answer some of the arguments that are sure to be brought forward by the other side. Before writing them, to make sure that you have your arguments in the best order, write outlines. Put the strongest arguments last.

The correct form for the statement of a question is : —  
“Resolved, that the sword is a nobler invention than the plow” (or the *plow* may be put first).

The two sides are called *affirmative* and *negative*.

The leader of the affirmative speaks first, then the leader of the negative, then the associates on each side in turn.

After all the formal speeches have been made, there should be a debate in which the speakers try to answer one another's arguments. It is sometimes well at this point to allow other pupils to take part in the debate.

The leaders should close the discussion, each stating briefly the arguments that have been brought forward by his side, and answering those of his opponent.

Then the teacher or some chosen judges should decide which side has won, carefully stating the unanswered arguments which determined the decision.

## XI

### THE DISCONTENTED PENDULUM

#### *Outline of Story — Punctuation — Writing Fables*

#### (1)

*Read: —*

An old clock that had stood for fifty years in a farmer's kitchen, without giving its owner any cause of complaint, early one summer's morning, before the family was stirring, suddenly stopped. Upon this, the dial plate (if we may credit the fable) changed countenance with alarm; the hands made a vain effort to continue their course; the wheels remained motionless with surprise; the weights hung speechless; each member felt disposed to lay the blame on the others. At length the dial instituted a formal inquiry as to the cause of the stagnation, when hands, wheels, weights, with one voice protested their innocence.

But now a faint tick was heard below from the pendulum, who thus spoke: —

"I confess myself to be the sole cause of the present stoppage; and I am willing, for the general satisfaction, to assign my reasons. The truth is that I am tired of ticking." Upon hearing this, the old clock became so enraged that it was on the very point of striking.

"Lazy wire!" exclaimed the dial plate, holding up its hands.

"Very good!" replied the pendulum, "it is vastly easy

for you, Mistress Dial, who have always, as everybody knows, set yourself up above me, — it is vastly easy for you, I say, to accuse other people of laziness! You, who have had nothing to do all the days of your life, but to stare people in the face, and to amuse yourself with watching all that goes on in the kitchen! Think, I beseech you, how you would like to be shut up for life in this dark closet, and to wag backwards and forwards year after year as I do."

"As to that," said the dial, "is there not a window in your house on purpose for you to look through?"

"For all that," resumed the pendulum, "it is very dark here; and although there is a window, I dare not stop, even for an instant, to look out at it. Besides, I am really tired of my way of life; and if you wish, I'll tell you how I took this disgust at my employment. I happened this morning to be calculating how many times I should have to tick in the course of only the next twenty-four hours; perhaps some of you, above there, can give me the exact sum."

The minute-hand, being quick at figures, presently replied, "Eighty-six thousand four hundred times."

"Exactly so," replied the pendulum; "well, I appeal to you all, if the very thought of this was not enough to fatigue one; and when I began to multiply the strokes of one day by those of months and years, really it is no wonder if I felt discouraged at the prospect; so after a great deal of reasoning and hesitation, I said to myself, 'I'll stop.'"

The dial could scarcely keep its countenance during this harangue; but resuming its gravity, thus replied: "Dear Mr. Pendulum, I am really astonished that such a useful, industrious person as yourself should have been overcome by this sudden action. It is true, you have done a great deal of work in your time; so have we all, and are likely to do, which, although it may fatigue us to think of, the question is whether it will fatigue us to do. Would you

now do me the favor to give about half a dozen strokes to illustrate my argument?"

The pendulum complied, and ticked six times in its usual pace.

"Now," resumed the dial, "may I be allowed to inquire if that exertion was at all fatiguing or disagreeable to you?"

"Not in the least," replied the pendulum, "it is not of six strokes that I complain, nor of sixty, but of millions."

"Very good," replied the dial; "but recollect that though you may think of a million strokes in an instant, you are required to execute but one; and that however often you may hereafter have to swing, a moment will always be given you to swing in."

"That consideration staggers me, I confess," said the pendulum.

"Then I hope," resumed the dial plate, "we shall immediately return to our duty; for the maids will lie in bed if we stand idling thus."

Upon this, the weights, who had never been accused of light conduct, used all their influence in urging him to proceed; when, as with one consent, the wheels began to turn, the hands began to move, the pendulum began to swing, and, to its credit, ticked as loud as ever; while a red beam of the rising sun that streamed through a hole in the kitchen, shining full upon the dial plate, brightened it up, as if nothing had been the matter.

When the farmer came down to breakfast that morning, upon looking at the clock he declared that his watch had gained half an hour in the night. — JANE TAYLOR.

### *Outline*

Make an outline of this story. How many headings will you make? Can you divide it into three parts, *introduction, body, conclusion*?

Tell the story, using the outline.



## (2)

*Quotations*

Is the last sentence of the story a quotation? It is called an **indirect quotation** because it tells what the farmer said but does not give his exact words.

Rewrite it, changing it to a **direct quotation**.

What does the verb *had* in the indirect form become in the direct? In what kind of quotations do you use quotation marks?

Write two direct quotations and two indirect quotations, and change each to the other form.

What change do you make in the verb in each case?

## (3)

*Punctuation of Quotations*

In the paragraph beginning, "The minute-hand, being quick at figures, presently replied," what mark is used before the first quotation?

A quotation following a statement that tells who is speaking is separated from it by a comma.

A quotation followed by a statement that tells who is speaking is separated from it by a comma, unless the quotation is a question or exclamation, in which case an interrogation mark or an exclamation mark is used.

Observe the marks before the quotation at the beginning of the second paragraph of the story. (:) is called a colon. (—) is called a dash.

Sometimes when the quotation is very long, a colon and dash (:—) are used to separate it from the introductory statement.

## (4)

*The Semicolon and the Colon*

In the paragraph beginning, "The minute-hand, being quick at figures, replied," there are three semicolons, one after *pendulum*, one after *one*, and one after *prospect*.

Parts of a sentence that are subdivided by commas are themselves often set off by semicolons. (See page 13.)

In the next paragraph, observe the mark (:) after *replied*. What is this mark called? The colon is used not so much to show a break in the statement as to call attention to something following. Here it directs attention to the remarks of the dial.

Sometimes in a long sentence, parts that are subdivided by semicolons are themselves set off by colons.

What other use of the colon have we learned?

What is the mark (-) between *minute* and *hand* called? Find others in this story.

## (5)

*Writing Fables*

"The Discontented Pendulum" is a fable. But it is not quite so simple as some fables.

What is a fable? How does it differ from a story about people.

Are all stories that represent beasts, or things without life, as talking, fables? What do the different parts of the clock do, that remind you of real persons? Notice, for example, the dial plate *holding up its hands, staring people in the face, watching all that goes on in the kitchen*.

For what purpose are fables written ?

What does this fable teach ? Discuss its meaning.

In writing a fable would you choose first your characters or the lesson you wish to teach ?

Write a fable on "The Wagon Wheel that thought it had too much to do."

Make the conversation in your fable as natural as possible.

Here are some other topics suitable for fables. First the moral is given in each case, and then a suitable subject for a story to illustrate it is suggested. Write one of the stories.

1. Moral: Pride goeth before a fall.  
Story: The cloud that hid the sun.
2. Moral: Selfishness does not pay.  
Story: The greedy rabbit.
3. Moral: It is not safe to judge by appearances.  
Story: The dapper little pig and the long-legged, awkward colt.
4. Moral: The more haste the less speed.  
Story: The puppy that fell over himself.
5. Moral: Look before you leap.  
Story: The sheep that followed a leader.

## XII

### USE OF DICTIONARY

The dictionary tells the meanings of words. It also tells many things besides. In "The Discontented Pendulum" the word *inquiry* occurs in the first paragraph.

The dictionary gives you this information about it, — "Inquiry (in-kwir'y), n.; pl. inquiries (iz). (See inquire.)

(Written also enquiry.) 1. The act of inquiring; a seeking for information by asking questions; interrogation; a question or questioning. 2. Search for truth, information, or knowledge; examination into facts or principles; research; investigation; as, physical inquiries. Syn. — Interrogation; interrogatory; question; scrutiny; investigation; research; examination."

(*In-kwir'y*) tells how to pronounce the word. *n.* tells that it is a noun. *pl. inquiries (iz)* tells that its plural is *inquiries*, and that the syllable *ies* is pronounced *iz*. (*See inquire*) refers you to the verb from which *inquiry* comes. (*Written also enquiry*) tells that the spelling *enquiry* also is correct. Then follow a number of definitions from which you may choose the one that seems to fit best the use of the word in the sentence you are considering.

*Syn.* is an abbreviation for *synonyms*, and means that the words following it are *synonyms* of *inquiry*; that is, that they have similar meanings and may sometimes be used instead of it.

Which meaning is the best for *inquiry* in "The Discontented Pendulum"?

Look up other words in the dictionary and see how much you can find out about them.

### XIII

#### DESCRIPTIONS

##### (1)

*Read: —*

Kit was a shock-headed, awkward, shambling lad, with an uncommonly wide mouth, very red cheeks, a turned-up nose, and certainly the most comical expression of face I ever saw.

— CHARLES DICKENS.

Is this a good description? Why?

Can you not almost see Kit?

What words make the description so clear? Write them in a list.

To what class of words do most of them belong, — nouns, adjectives, verbs, or adverbs? See page 161.

See if you can use any other words in place of any of them without spoiling the picture.

(2)

SIR FRANCIS DRAKE

*Read:—*

Who is that short, sturdy, plainly dressed man who stands with legs a little apart and hands behind his back, looking up with keen gray eyes into the face of each speaker? His cap is in his hands, so you can see the bullet head of crisp brown hair and the wrinkled forehead, as well as the high cheek bones, the short square face, the broad temples, the thick lips, which are yet as firm as granite. A coarse plebeian stamp of man; yet the whole figure and attitude are that of boundless determination, self-possession, energy; and when at last he speaks a few blunt words, all eyes are turned respectfully upon him, — for his name is Francis Drake.

— CHARLES KINGSLEY.

Copy this description. Study it carefully, looking up in the dictionary any words that you do not know.

Notice the order of the items described. First, those things that would naturally attract attention, — size, appearance, dress, and attitude; second, those characteristics for which one has to look more closely, — the shape of the head, the color of the hair, the face, the features; third, the impression left after close

observation, — coarseness but energy, strength, power ; finally, the attitude of others toward Drake, and, after interest and curiosity have been roused, his name.

## (3)

Who was Sir Francis Drake?

Describe him in your own words.

Which description is better, yours or Kingsley's ?  
Why?

Write separately the words that you think make clear the picture in Kingsley's description. Are they nouns, adjectives, verbs, or adverbs ?

**A description should be a picture in words.**

Find other descriptions in books or elsewhere and bring them to class.

Tell which are good ones and why you think so.

Select some person that you have seen, if possible some one well known to the rest of the class, and write a description, choosing your words with care. Let the class guess who the person described is. Be careful about the *order* of your description.

Paint in colors the person you have described, to illustrate your description.

## (4)

## A NICE PERSON

*Read:* —

A nice person is neither too tall nor too short, looks clean and cheerful, has no prominent features, makes no difficulties, is never misplaced, is never foolishly affronted, and is void of affectation. A nice person is never long and never

wrong, always knows the day of the month and the name of everybody at table, never knocks over melted butter, does not tread upon the dog's foot, or molest the family cat, eats soup without noise, laughs in the right place, and has a watchful and attentive eye. — SYDNEY SMITH.

Study the above description and see if you agree with the author as to what a nice person is.

Write what you think are the characteristics of an agreeable person ; also of a disagreeable person.

## XIV

### DESCRIPTIONS; OUTLINES

#### (1)

*Read:—*

I was afraid of Miss McKenna. She was six feet high, all yellow freckles and red hair, and was simply clad in white satin shoes, a pink muslin dress, an apple-green stuff sash, and black silk gloves, with yellow roses in her hair.

There was a man called Bronckhorst, a three-cornered, middle-aged man in the army, gray as a badger. Mrs. Bronckhorst was not exactly young, though fifteen years younger than her husband. She was a large, pale, quiet woman, with heavy eyelids over weak eyes, and hair that turned red or yellow as the lights fell on it. — RUDYARD KIPLING.

Are these good descriptions? Can you see the people described? Do you like or dislike them? Make outlines of these descriptions.

Write in three paragraphs descriptions of three people, telling as much as you can in a short

space. Waste no words; use only those that tell something.

## (2)

I was sitting at the open window early in the morning of the first of May. It was not yet dawn; there was a faint whiteness in the east; the warm, dark night was changing into the cold morning. No mists were rising, no breath of air stirred. All was colorless, soundless; yet one already felt the approach of day, and there was a strong dewy fragrance. — IVAN TOURGUENEFF.

Make an outline of the above description. Then write a description of some morning or evening or noon that you have noticed.

## (3)

## THE VILLAGE

*Read:—*

It is the last day of July: for a thousand miles on every side lies Russia,—home.

The whole sky is a shadowless blue; one little cloud only floats upon it and melts away. A windless, sultry calm; the air like warm milk.

The larks trill, the doves coo, the swallows sweep by with their swift and noiseless flight; the horses neigh and crop the grass; the dogs stand about, gently wagging their tails, but not barking.

There is a mingled smell of smoke, hay, tar, and leather.

The hemp is ripe and gives forth its penetrating but pleasant odor.

\* \* \* \* \*

Curly-headed children peep out from under heaps of hay; busy hens pick about after beetles and flies; a young dog is rolling on the grass.



Brown-haired lads in long, white blouses, belted at the waist, and with heavy boots on, are leaning against a cart and laughing together, and chaffing one another.

A young, round-faced woman looks out of the window, and laughs half at the boys and half at the children frolicking in the hay.

Another young woman is drawing with her stout arms a great dripping bucket out of the well. The bucket sways and trembles on the rope and lets fall long, sparkling drops.

An old woman is standing before me ; she has on a new checked dress and new leather shoes.

Three rows of large glass beads encircle her withered, sunburnt throat ; her gray hair is covered with a red-and-yellow-striped kerchief, which hangs low over her dull eyes.

But the old eyes smile pleasantly, the whole of her wrinkled face smiles ; the old creature must be nearly eighty years. — Yet one can still see that she was beautiful as a girl.

The brown claw-like fingers of her right hand hold a cup which is full of cold milk, fresh from the cellar. The outside of the cup is covered with drops of moisture. On the palm of her left hand she reaches out to me a large slice of fresh black-bread. — “ Eat and may it do you good ! ”

\* \* \* \* \*

This contentment, this rest and plenty in a free Russian village ! Oh, this blessed quiet !

— IVAN TOURGUENEFF.

This is a nearly perfect description. It is really a series of pictures, each distinct, yet all together showing you the village. Besides, the whole description gives what the author designed, a *feeling of peace and quiet*.

## (4)

. Make an outline of the description. Notice that the author first describes the sky and the sounds and sights and odors that are naturally noticed first. Then he describes the particular pictures that make up the whole. Then he draws the *conclusion*, describing how the scene made him feel.

Into what three parts have we learned to divide stories? Most writings may be divided into three parts: the *introduction*, the *body*, and the *conclusion*. Can you so divide this description?

## XV

## TRAVEL

*A Coöperative Study*

Collect pictures and gather facts about the different modes of travel that people have used.

Divide the work among the members of the class so that each shall have a part in the investigation; then write about the different modes of travel, illustrating your writing by the pictures gathered.

The following topics are suggested:—

Walking, riding the camel, the elephant, the donkey, the horse.

Reindeer sledge, dog sledge, chariot, carriage, stage-coach, steam car, trolley car, automobile.

Rowboats, galleys, sailing vessels, steam vessels.

Each of the class should write about some one thing. Correct in class what you have written, rewrite, and then select compositions, one upon each topic, and using them as chapters make a book on "Modes of Travel."

## XVI

## THE LIGHTHOUSE

*Study of a Poem — Writing a Letter*

(1)

*Read : —*

## I

The rocky ledge runs far into the sea,  
And on its outer point, some miles away,  
The Lighthouse lifts its massive masonry,  
A pillar of fire by night, of cloud by day.

## II

Even at this distance I can see the tides,  
Upheaving, break unheard along its base,  
A speechless wrath, that rises and subsides  
In the white lip and tremor of the face.

## III

And as the evening darkens, lo! how bright,  
Through the deep purple of the twilight air,  
Beams forth the sudden radiance of its light,  
With strange, unearthly splendor in the glare!

\* \* \* \*

## IV

Like the great giant Christopher it stands  
Upon the brink of the tempestuous wave,  
Wading far out among the rocks and sands,  
The night-o'ertaken mariner to save.

## V

And the great ships sail outward and return,  
Bending and bowing o'er the billowy swells,  
And ever joyful, as they see it burn,  
They wave their silent welcomes and farewells.

## VI

They come forth from the darkness, and their sails  
Gleam for a moment only in the blaze,  
And eager faces, as the light unveils,  
Gaze at the tower, and vanish while they gaze.

\* \* \* \*

## VII

Steadfast, serene, immovable, the same  
Year after year, through all the silent night  
Burns on for evermore that quenchless flame,  
Shines on that inextinguishable light!

\* \* \* \*

## VIII

The sea bird wheeling round it, with the din  
Of wings and winds and solitary cries,  
Blinded and maddened by the light within,  
Dashes himself against the glare, and dies.

## IX

A new Prometheus, chained upon the rock,  
Still grasping in his hand the fire of Jove,  
It does not hear the cry, nor heed the shock,  
But hails the mariner with words of love.

## X

"Sail on!" it says, "sail on, ye stately ships!  
And with your floating bridge the ocean span;  
Be mine to guard this light from all eclipse,  
Be yours to bring man nearer unto man!"

— LONGFELLOW.

Used by permission of Houghton, Mifflin & Company.

Study this poem stanza by stanza. Try to see the picture in each stanza.

Answer these questions on the first eight stanzas :—

- Stanza      I. What is the meaning of the last line?  
              II. What is the meaning of the last two lines?  
              III. Did you ever see the light from a lighthouse suddenly shine out at night?  
                      Describe it.  
              IV. Tell the story of St. Christopher.  
              V. How do ships wave welcomes and farewells?  
              VI. Why does the bird dash herself against the lighthouse?  
              VII. Find out all you can about Prometheus, and tell it in class.  
              VIII. What is the meaning of *floating bridges*?  
                      How do ships bring man nearer unto man?

(2)

Let each member of the class select one stanza of this poem and illustrate it in color.

*Conversation :—*

Did you ever see a lighthouse? If you have, tell where and describe it.

If you have ever been in a lighthouse, tell all about it.

If you know about the different kinds of lights, describe them.

Who keeps the light burning?

Would you like to be a lighthouse keeper? Why?

Who pays for building and keeping lighthouses?

Do you think that your father should pay taxes to support the lighthouse keeper? Why?

Find, if you can, the story of Grace Darling and tell it in class.

## (3)

*Written Exercise:—*

You are sailing on the ocean. A storm arises and you lose your way. Suddenly you see a lighthouse.

Write a letter to a friend, telling all about it and how you feel.

*Expressive Activities:—*

Construct a model of a lighthouse.

If you can, furnish it with what it needs to give the light.

## XVII

## GEORGE ROGERS CLARK

*Coöperative Study*

## (1)

## THE UNKNOWN WEST

*Read:—*

When we speak of our country, The United States of America, we have in mind the vast territory, reaching from the Atlantic Ocean to the Pacific and from Canada on the north to Mexico on the south, as well as the great land of Alaska and the many islands beyond the seas.

But when our fathers were fighting for their independence in what we know as the War of the Revolution, the land they occupied and fought for was, in comparison, a very small land indeed. It was mainly a strip of country along the Atlantic Ocean and extending westward to the Appalachian Mountains. The pioneers were just beginning to push beyond the mountains and a few brave men were even then looking as far as the Mississippi River.

This land between the mountains and the great river was

occupied mainly by the wild Indian tribes, with here and there settlements of French, Spanish, and English. The English claimed all this great territory, and in the "French and Indian War" it had actually come into control of the white settlers. The Indians were sometimes friendly and sometimes hostile.

It was a rough country of great forests, uninhabited except for wild beasts and sometimes wilder Indians, and of vast prairies roamed by herds of countless bison and watered by great rivers.

The country west of the Mississippi River was almost wholly unknown at this time.

To two brothers, perhaps more than to any other men, is due the fact that to-day all this wide country from the Appalachian Mountains to the Pacific is a part of the United States. These brothers were George Rogers Clark and William Clark. The former really conquered the country east of the great river, and to the other, with his companion, Meriwether Lewis, is due our claim to the great Northwest.

Both of these men lived wonderfully exciting and interesting lives, exploring, fighting, daring, doing brave deeds that changed the face of the world. The following story is about George, the elder brother.

Tell this story in class. Gather all the facts you can and write about how the Great West became a part of the United States.

## (2)

### CLARK'S BOYHOOD AND YOUTH

*Read:—*

Mr. Clark, the father of the two boys, was a Virginia gentleman, living on his large plantation with his family and slaves.

Here the boy George was brought up, very much as George Washington was at about the same time. He had a little schooling, such as the colonial boys of the South had. But most of his time was spent out of doors, riding, hunting, trapping, with the slave boys as his constant companions. It was a free, bold life, full of hardships and peril, but also full of the joy of action. He learned here to command both himself and others. If, in his riding across the unbroken wilderness, or hunting in the deep forests, he met difficulty or danger, he must himself decide what to do and must do it at once. This was his education. The teacher was a harsh one, but it gave just the sort of training to fit the boy to do what Clark did as a man.

There were vast areas of land in Virginia and throughout the South and West, of which the ownership was in doubt and the location not even known. Hence a very important occupation was that of surveyor, and the sons of Virginia gentlemen often became surveyors. This was George Washington's first work.

George Rogers Clark, with his fondness for outdoor life and adventure, naturally became a surveyor and tramped over many miles of trackless forest, measuring the land and fixing boundaries.

Tell this story in class. Find all the facts that you can from histories, and write the story of George Rogers Clark's boyhood.

The two stories that you have written will make the first two chapters of a book on George Rogers Clark.

*Topics for additional chapters: —*

3. Clark in Kentucky.
4. Clark plans his expedition.
5. Clark starts on his long journey.



6. Capture of Kaskaskia.
7. The council at Cahokia.
8. The English recapture Vincennes.
9. Clark captures the English.

## XVIII

## EACH; EVERY; NO

1. "Everybody has his virtues."
2. "Nobody enjoys suffering, though some appear to enjoy talking about their sufferings."
3. "Each day brings its own joys and its own cares."
4. "All know that it is wrong to lie."
5. "No men like to be called cowards."
6. "Let every one bear his own burden."
7. "No one knows his own strength until he is tried."

Though the word *everybody* (sentence 1) includes all people, it refers to them one at a time. *Body* is singular. Hence *everybody* is singular.

Observe that *some* (sentence 2) is plural and that therefore *their* is plural. *Day* (sentence 3) is singular and *its* is singular. *Every one* (sentence 6) is singular. What is the number of *his*? In sentence 7, what is the number of *no one*? What is the number of *his*?

Tell the number of the subject and the number of the predicate in each of the above sentences.

Supply or choose the proper word in the following sentences:—

All are architects of (his, their) own fortunes.

Let every one seek (his, their) own safety.

Each soldier shouldered (his, their) musket.

Every man (is, are) tempted when (he, they) (are, is) drawn away by (his, their) own lust.

## XIX

## EACH OTHER AND ONE ANOTHER

1. Little children, love one another.
2. Paul and Virginia loved each other dearly.

In the first sentence, how many children are referred to ?

How many in the second ?

*Each other* is generally used of two persons only ; *one another* of more than two.

Supply *each other* or *one another* correctly in the following sentences : —

Russia and Japan have made a treaty with —

In good foot-ball playing the members of the team watch — closely and make their plays together.

Up and down the road the children chased — in their play.

Is there anything more amusing than two puppies tumbling over — in mimic fight ?

## XX

## ALEXANDER AND BUCEPHALUS

*Writing a Story from Outline*

Write a story from the following outline. Make it as full as you can, giving descriptions and conversations. See if you can find what Philip said to Alexander in praise of his riding Bucephalus, and quote it at the end of your story.

Philip was King of Macedon.

Alexander was his son.

One day a dealer brought a beautiful horse to Philip.

The horse's name was Bucephalus.

The horse was unruly and threw all who tried to ride him.

Alexander said that he could ride Bucephalus.

He turned the horse's face to the sun; then he mounted.

The horse obeyed him.

Alexander rode to the end of the course and back.

His father was proud of him and praised him.

Find other stories of Alexander and write them.

## XXI

### WHEN PRESIDENT GRANT WAS ARRESTED

#### *Newspaper Story*

#### (1)

*Read:—*

There was in Washington a policeman who was known as "the man who arrested the President." The incident occurred, according to a New York daily, when the man was a green officer stationed at I Street.

One evening, President Grant, who had been driving with a party of friends, was hastening homeward to meet an engagement. As the carriage, with its four horses, came tearing down the avenue, the new policeman ordered the driver to stop.

This he meekly did. "What is the trouble?" said he.

"Trouble?" repeated the officer. "Don't you know you're driving about nine times as fast as the law allows?"

"Yes," quietly responded the President, "I suppose I was, now that you speak of it."

"Well, then, you may consider yourself under arrest, and go with me to the station house."

There were some remarks from the other occupants of the

coach, among whom were a foreign minister, two senators, and a member of the Cabinet; but the President quieted them, saying, "The man is perfectly right," and then to the policeman, "Get up here, and we'll drive to the station house."

The policeman clambered up and seated himself comfortably in the seat behind the President. Possibly he dreamed of praises from his chief for the object lesson he was administering to the "swells." If so, his dream was rudely broken in upon. A quiet voice asked in his ear, "Do you know whom you have arrested?"

"No, and don't care."

"Oh, all right," rejoined the soft voice. "I only thought you ought to know that it's the President."

"Wha-a-t!" gasped the agonized policeman as he leaned forward and took a look at the calm profile. There was no doubt and he begged them to let him go, but the President would have none of it.

When the station was reached, the captain turned white. Apologies were made, but the President insisted upon paying the proper fine.

Tell the story.

Why did the President insist on paying this fine? Was he right? Did the policeman do right?

(2)

Write the story from memory, being careful to use quotation marks correctly.

Find in the dictionary the meanings of the following words and be sure to use them in telling and writing the story :—

*Incident*  
*Agonised*

*Occupants*  
*Diplomat*

*Profile*  
*Administering*

## (3)

Find in a newspaper an item that you think interesting and well written. Tell why you think it good.

Select some incident of the day and write a newspaper report of it. Try to say all that you want to say without using more words than necessary; yet make it interesting.

**Every word should be used for a purpose.**

## XXII

TOPICS SUGGESTED FOR MAKING OUTLINES AND  
FOR WRITING

The Story of Ponce de Leon.

The Story of Tecumseh.

Marion's Men.

The Lewis and Clark Expedition.

The Discovery of Gold in California.

## XXIII

## ABBREVIATIONS AND CONTRACTIONS

## (1)

What is an abbreviation?

What mark is placed after it?

Find and write the abbreviations for all the states of the Union; for the days of the week and for the months. Write ten other abbreviations.

## (2)

What is a contraction?

How is it written?

Write all the familiar contractions that you can recall.  
Should contractions be used commonly in writing?

What is the difference between a contraction and an abbreviation?

Name a contraction that should never be used.

XXIV  
LETTERS  
(1)

*Copy:—*

Boston, December 26, 1839.

Dear Longfellow:

I have read your poems over and over and over again, and continue to read them at all my leisure hours; and they grow upon me at every re-perusal.

Your friend,

Nath. Hawthorne.

Concord, October 10, 1839.

My dear Longfellow:

First, I rejoice that you are safe at home, and as all mankind knows, full of happy experiences. . . . Next, I have to thank you for your punctual remembrance of Admiral Brown's commission.

With all kind regards,

R. W. Emerson.

Harvard College,

July 8, 1875.

My very dear Friend:

I have read your poem (*Morituri Salutamus*) twice this morning, once aloud to my wife and sister. It is new, it is true, it is touching, it is beautiful.

Your sincere friend and admirer,

Benjamin Pierce.

H. W. Longfellow.

Observe the different forms of heading, address, and closing used in these letters.

## (2)

*Headings*

*Copy the following forms : —*

Boston, Mass., December 31, 1905.

Boston, Mass.,  
Dec. 31, 1905.

Cosmos Club,  
Washington, D.C.,  
March 9, 1906.

378 Newbury St., Boston,  
Jan. 5, 1905.

Leland Stanford, Jr., University,  
Palo Alto, California,  
Sunday, April 1, 1906.

Johnston Building,  
1170 Broadway, New York,  
Jan. 30, 1906.

Mill House,  
Shawnee-on-Delaware,  
Pennsylvania.

Derby, Vermont.

All of these forms are correct. Observe that in some the date is omitted. It is quite proper, in friendly letters, to place the date at the end of the letter. In friendly letters, too, the day of the week is not infrequently included in the heading.

In writing letters to friends or in your language work, use various forms.

## (3)

*Salutations*

*Copy : —*

Sir: Dear Sir, My dear Sir, Dear Madam, My dear Madam, Dear Father, My dear Sister, My dearest Mother, Dear Friend, My dear Cousin, Dear John, My dear Long-fellow, Good, kind Poet, Dear Doctor, My dear Teacher,

Dear Mr. Superintendent, Dear Mr. Clemens, Dear President Eliot.

These forms are all correct forms. In writing choose the one most appropriate.

After the salutation, any one of four forms of punctuation is correct, as in the following : — (1) Dear Sir, (2) Dear Sir, — (3) Dear Sir : (4) Dear Sir : —

(4)

*Complimentary Closing Phrases*

*Copy : —*

Yours truly, Yours sincerely, Yours respectfully, Yours very truly, Yours affectionately, Yours faithfully, Your friend, Your affectionate son, Yours with esteem, Yours with great respect, Your obedient servant.

Yours truly,  
W. C. Bryant.

(5)

*The Envelope*

The envelope should be plainly addressed, giving all the information needed to insure prompt delivery.

In addition to the address of the person to whom the letter is to be sent, it is proper to place the name and the address, or merely the address, of the sender in the upper left-hand corner. This is usually printed on envelopes intended for business letters. Sometimes also further instruction is placed at the lower left-hand corner, as : “*Please forward,*” or “*Hold till called for,*” or “*R.F.D.,*” meaning “Rural Free Delivery.”

On envelopes to be sent to cities and towns having numbered houses and streets with names or numbers, the house and street should be designated. On those



sent to small villages and country places, it is often well to put the name of the county as well as of the town and state upon the envelope. If the mail is delivered by a rural postman in such places, the letters R.F.D. and the number of the route should be added.

Copy the following addresses, being careful to place the various portions of the address exactly:—

SILVER, BURDETT & COMPANY,  
231-241 WEST 39<sup>TH</sup> STREET,  
NEW YORK,  
N.Y.

MR. JOHN F. KNAPP,  
WILTON,  
FAIRFIELD CO.,  
R.F.D. No. 1. CONN.

ROBERT FOREST, ESQ.,  
FIFTH AVE. HOTEL,  
NEW YORK,

PLEASE HOLD.

N.Y.

REV. C. F. THORST, D.D.,

BRUNSWICK,

PLEASE FORWARD.

MAINE.

HON. JAMES H. TANSEY,  
HOUSE OF REPRESENTATIVES,  
WASHINGTON,

D.C.

(6)

*Two Letters*

Lord Chesterfield, a distinguished Englishman of the eighteenth century, wrote many letters of advice to his son. Here is one of them.

*Copy the following : —*

London, July the 30th, 1747.

Dear Boy: —

As you must attend to your manners, so you must not neglect your person; but take care to be very clean, well dressed, and genteel; to have no disagreeable attitudes, nor awkward tricks; which many people accustom themselves to, and then cannot leave off. Do you take care to keep your teeth very clean, by washing them constantly every morning, and after every meal? This is very necessary, both to preserve your teeth a great while, and to save you a great deal of pain. Mine have plagued me long, and are now falling out, merely for want of care when I was your age. Do you dress well, and not too well? Do you consider your air and manner of presenting yourself enough, and not too much? neither negligent nor stiff. All these things deserve a degree of care, a second rate attention; they give an additional lustre to real merit. My Lord Bacon says that a pleasing figure is a perpetual letter of recommendation. It is certainly a forerunner of merit, and smooths the way for it.

Your Papa.

Observe that the writer says what he has to say directly and simply without waste of words.

Write a letter to a younger brother or sister, giving advice on good manners.

The following letter from the great French author, Balzac, to his mother tells its own story. Read it.

Wurzschovnia, March 15, 1850.

My dear, good, beloved Mother: —

Yesterday at seven in the morning, thanks be to God, my marriage was celebrated in the church of Sainte-Barbe. Monseigneur wished to marry us himself; but being prevented, he sent a very saintly man, the Abbé Count Czarouski, the oldest and most distinguished of the Polish clergy.

My return is now certain, but it will depend on a journey to Kieo, to alter my passport, and inscribe the name of my wife. We are now two to thank you for all the care you have taken of our house, and to offer you our respectful tenderness.

Accept the assurance of my respect and my filial attachment.

Your obedient son,

Honoré.

(7)

*What to say and How to say it*

Even more important than the forms for beginning and closing letters is, of course, what is said in them.

This should vary with the circumstances, the person you are writing to and your relations to him, the subject of the letter, and the effect you wish to produce.

THE FRIENDLY LETTER

The friendly letter is naturally the kind that you will write most frequently while you are boys and girls.

Few directions are necessary. Have something to say, and say it in the simplest and most natural way. Do not take this advice, however, as an excuse for careless or bad English.

Arrange your subject-matter in a natural order :—

First, if your letter is an answer to one received, acknowledge the receipt of this, mentioning its date.

Second, answer any questions in the letter received that require answers.

Third, say what you yourself have to say.

Fourth, make personal inquiries and remarks showing friendly interest.

Write to one another imaginary letters on various topics and answer them. Be natural, be simple, be clear, be careful, and choose your words, using the best English that you can.

Organize a post office for the exchange of these letters, registering there the names that you have chosen. The letters should be such letters as can be read in class. Easy topics to write upon are those suggested by what you do in school and the various subjects that you study.

Arguments on matters in which you are interested may be carried on by means of letters.

## XXV

### RAPHAEL

#### *Writing a Biography*

Italy has produced many great artists. Here is a picture of one of them. His name was Raphael Sanzio D'Urbino, truly a hard name to speak. But he is always called simply Raphael. He was one of the gentlest and best-loved men of whom we have record. Two things that have been said of him show what people thought of him. One is, "Not only all men, but the very



RAPHAEL

RAPHAEL

brutes loved him." The other is, "He is the only very distinguished man of whom we have read who lived and died without an enemy."

His paintings are among the most beautiful in the world.

What do you think of his face in the picture?

Find out all that you can about Raphael and write the story of his life, using the following outline.

*Outline:—*

When and where he lived.

His childhood and youth.

His education.

His first painting.

His greatest paintings.

His character.

His last days.

## XXVI

## ROBIN HOOD

*Writing and Telling Stories**Read:—*

Robin Hood was a boy of fifteen in Old England in the days of King Henry the Third. He was a stout and valiant lad, and stronger than most men.

One day there was a shooting match with bows and arrows in the town of Nottingham, and Robin took his great bow which few men could string, and went to try his skill with the famous archers.

On the way he met some of the King's foresters, who laughed to see so young a stripling with a bow so huge, and made merry over him until Robin cried out, in anger—"I lay you a wager that I can kill a deer at a hundred rods." "Done," shouted the foresters. Then Robin drew his mighty bow as easily as if it had been a withe and shot one of the deer of the King's herd through the heart.

The foresters were astonished, but one of them, a surly churl, was jealous and exclaimed, "You have shot one of the King's deer; you are a felon and my prisoner." He started to take the boy. Robin warned him off with, "Come nearer and I shoot." But the forester kept on, swinging his quarterstaff. Robin, fearing him, stung and angry at the man's treachery, drew his bow and shot



ROBIN HOOD AND THE KING'S FORESTERS



him through the heart. The others, like cowards as they were, ran to the town as fast as they could go, where the Sheriff set a price upon Robin's head. Robin, however, did not propose to be captured, but fled to the forest, where he made his home. Soon he was joined by many others whom the cruel tyranny of the odious Sheriff of Nottingham had driven away. They made Robin their chief, and were known as his "Merry Men." They lived in the forest and took toll of all who passed, except the poor and the courteous and the women and the children. These they never harmed, because Robin Hood was courteous himself as a Knight, and would have been a good subject of the King had he been allowed.

He was most anxious to meet the King; and, indeed, the King on his part was most desirous of meeting this famous and courteous outlaw.

At length the two met, and it happened in this wise. This was after Robin Hood had been living his free life in the forest for many years, and he was now no longer a youth, but a man of years and wisdom.

Sir Richard of Lea had befriended Robin and his band. Whereat the Sheriff in a rage had seized Sir Richard and would have killed him. Then Sir Richard's Lady had made an appeal to Robin Hood to save her Lord, and Robin with his band had attacked the Sheriff of Nottingham and killed him, rescuing Sir Richard. When the King heard of this, he resolved to see the daring outlaw for himself. He came to Nottingham and waited long, but no Robin could he see, although the King's deer disappeared daily.

At length a forester spoke up. "My liege lord," said he, "if you will follow my counsel, you shall soon see Robin Hood. Take five of your best knights and go to yonder abbey and get you monks' garments." So the King borrowed the clothes of an abbot and rode through the forest. Robin, thinking him a fair prey, stopped the

King's horse and demanded his money. The King gave him all the money he had. Robin handed one half of it to his men and returned the remainder to the supposed friar, whom he asked to dinner.

After feasting, they all engaged in sports of archery and boxing, whereat the King displayed such skill and strength that Robin knew him for his King.

Then Robin Hood and all his band fell upon their knees before the King. The King pardoned them and invited them to live with him at the royal court.

After reading this story, reproduce it orally.

Then make a careful outline, dividing it into two main parts, and each of these into sections.

Then write the story in your own language, following the outline.

Study the picture, and write a description of what you see in it.

Find and tell other stories of Robin Hood.

You will find it interesting to organize an archery club and practice the art. First write rules for the game.

## XXVII

### ADVERTISEMENTS

Copy and bring to class advertisements of wants or lost articles from newspapers. Discuss them in class and select those that are correctly expressed. Then choose one and write an imaginary answer to it. Read your answers in class and discuss them.

---

*To the Teacher.* — An outline for the study of archery is given on page 145. This makes an excellent and interesting series of lessons in this connection if the material for study is available.

## XXVIII

## IMAGINARY NARRATIVE

Write one of the following, either imagining yourself the object and writing of your experiences, or writing as an observer:—

The story of a pen.

The story of a sheet of paper.

The story of a pencil.

The story of an eraser.

Before writing, gather all the information you can on your topic from your geographies and other sources. Begin as early as possible in the history of the object, as the mine or the field, and describe all the processes from the raw material to the finished product. Gather pictures to illustrate your story. Make a careful outline by chapters and then write.

## XXIX

## RAIN IN THE GARRET

*Study of Literature*

(1)

*Read and study:—*

It is an old garret with big brown rafters; and the boards between are stained darkly with the rain storms of fifty years. And as the sportive April shower quickens its flood, it seems as if its torrents would come dashing through the shingles upon you, and upon your play. But it will not; for you know that the old roof is strong, and that it has kept you and all that love you for long years from the rain

and from the cold; you know that the hardest storms of winter will only make a little oozing leak that trickles down the brown stains like tears.

You love that old garret roof; and you nestle down under its slope with a sense of its protecting power that no castle walls can give to your maturer years.

Ay, your heart clings in boyhood to the roof tree of the old family garret with a grateful affection and an earnest confidence that the after years, whatever may be their successes or their honors, can never re-create.

Under the roof tree of his home a boy feels safe: and where in the whole realm of life, with its bitter toils and its bitterest temptations, does he feel safe again?

— DONALD G. MITCHELL.

*Discussion:—*

Do you think this a good description? Why?

Pick out the sentences that seem to you to make the description clearest.

Find in them the words that make the pictures vivid.

Why does the author write about an *old* garret rather than a *new* one?

Why does the boy love the old roof?

Why does he feel safe under it?

What is a roof tree?

Shut your eyes and see if you can see the old garret and hear the rain beating on the roof.

Open them and tell what you saw and heard, and how it looked and sounded.

Is the object of this description to give you an exact *knowledge* of the garret or to rouse certain *feelings* about it?

What are the three parts of this description?

Write an outline of it.

## (2)

Have you ever been in a garret?

If you have, tell the kind of place it was. Was it dark or light? Was it high or low? What was in it? Were those interesting things to play with? What did you do in the garret?

If you have never been in a garret, find out all you can about one by talking with those who have been in garrets, or by reading.

Make an outline, and write a description of a garret.

If you were ever in a garret on a rainy day, write about it and see which description you like better—yours or Mr. Mitchell's and why.

## XXX

## APPLICATION FOR A POSITION

Write a letter to some business firm applying for a position such as you think yourself qualified to fill. State your age, your height, your schooling, and the reasons why you think yourself able to fill the position. If your letter is not correct in all respects, you are not likely to get the place.

Write a reply to your letter, appointing a time for an interview.

Write another reply offering the place and stating the wages.

Write still another stating that the place has been filled and that your application came too late.

Write other applications and different answers to them. Let some members of the class act the parts of applicants and others, of employers.

## XXXI

## TELEGRAPHIC MESSAGES

## (1)

The telegraph is used to send messages that need to be delivered more quickly than is possible by mail. They are usually short because of their cost. Ten words are allowed for the regular charge. For more than ten words an additional amount is charged. Hence it is customary to try to say all that must be said in ten words. To write an important message in so few words without loss of clearness is often difficult. Connectives and all words not absolutely necessary to make the meaning clear are usually omitted. No salutations or complimentary closing phrases are used.

*Copy the following : —*

New York, Dec. 30, 1905.

D. L. Rose, Pasadena, California.

Insurance on house expires Friday. Shall we renew?  
Wire.

Lindberg and Wilson,

Chicago, Ill., Jan. 5, 1906.

Dr. W. Williams, Hotel San Remo, New York.

Harrison ill pneumonia. Come immediately. Get  
documents Sheppard and Rumsey.

Arthur Williams.

Notice that *of* is omitted before *pneumonia* and *from* before *Sheppard and Rumsey*. Yet the meaning is clear.

## (2)

Condense the following into telegraphic messages of not more than ten words, supplying names and dates : —

"Send without delay the manuscript of your story, as the magazine goes to press on Monday next."

"The superintendent of repairs resigned yesterday. If you desire the place, send your application at once to President Amos."

"We extend our congratulations to you on the great success of your jolly book."

Write other telegrams to one another.

## XXXII

### SIR FAIR-HANDS

#### *Study of Literature*

#### (1)

*Read and study : —*

One day when King Arthur and Queen Guinevere were giving a feast upon the sands near the castle in Wales, as the custom was, they waited to go in to eat till some adventure should befall. Then by and by came two old men leading a very young man. He was fair, and richly clad, and tall and well built. And he said to King Arthur, "God bless you, Sir King, and all the Knights of the Round Table. I am come to ask three gifts. The first is that for a year and a day you give me meat and drink, and after I will ask for the two others."

"This is a simple thing," said the King. "It seemeth to me that you are come of men of great lineage, and do you ask this ?

"I ask what I ask," said the young man.

---

*To the Teacher.* — Study with the class the story of Sir Fair-hands as a piece of literature, including choice of words, length and order of sentences, pictures, conversations. Try to lead the pupils to see how effects are produced, — if the story is interesting, how it is made so.

Then they mocked at him, and Sir Kay said, "He will never make a gentleman, else he would ask for a horse and armor. I will give him a name — Sir Fair-hands he shall be called. I make him one of my kitchen lads." But Sir Lancelot and Sir Gawain were angry with Sir Kay, for the lad pleased them well, and they gave him gold to spend and clothes.

When the feast of Whitsuntide was come, and the court stayed again, waiting for adventure, there came a fair damsel into the hall and saluted the King, and prayed for help. "Sire," she said, "a lady of great renown is besieged in her castle by a tyrant, and never can she come out of it. His name is the Red Knight of the Red Lawns, and he hath two brothers, the Black Knight and the Green Knight. They guard all the ways, and he who would come to my lady must first slay them."

Then Sir Fair-hands claimed his two promises of the King, and Arthur said, "Ask on." Fair-hands asked first knighthood at the hands of Sir Lancelot, and after, to undertake the adventure. . . .

By this time Sir Lancelot had ridden up, and Fair-hands said, "Gentle Knight, will you joust with me?"

Sir Lancelot set spear in rest, and they rode together so fiercely that both their horses fell to earth. Sir Lancelot was astonished at the strength and skill of the boy, and, after jousting for some time longer, he said, "Fairly and bravely you have earned your spurs." Then Lancelot gave him the order of Knighthood and bade him Godspeed. Then, glad at heart, Sir Fair-hands with the damsel proceeded on his journey. . . .

After a while they saw in the distance a fair, white tower. Over the tower gate hung fifty shields of many colors. "Fair damsel, whose are they?" said Sir Fair-hands.

"They are the shields of those knights whom the Red



Knight of the Red Lawns hath slain," said the damsel. "Now we will see if a kitchen boy will be better than they." But she said other things when she had seen him fight the Red Knight.

Looking down on him from the white tower was the fairest face Sir Fair-hands had ever seen. It was the face of Lady Lyonesse. All the courage of Sir Fair-hands swelled up in his heart; for such a maid he would fight to the death. Many long hours the battle between the Red Knight and Sir Fair-hands lasted. It was late evening before Sir Fair-hands overcame him. At the last Sir Fair-hands was so spent and wounded and battered with blows that he fell forward on his face.

Then the damsel Lynette cried out: "Sir Fair-hands, Sir Fair-hands, alas, the Lady Lyonesse beholds thee! Where is thy courage gone? She weeps and wrings her hands, and my heart is heavy for her."

When Sir Fair-hands heard that, he was filled with new life. He started to his feet and, grasping his sword, he came to the Red Knight and brought him to his knees. Then he smote him on his helmet till he fell to earth. There he would have slain him outright, but the Red Knight cried, "O noble Knight, I yield me to thy mercy!"

"Only if the damsel Lynette prays for thy life will I give it thee," said Sir Fair-hands.

"I pray you slay him not," she said, at length, reluctantly.

The Lady Lyonesse, after he had fought for her many a battle and won many a prize in great tournaments, married Sir Fair-hands, whose real name was Sir Gareth. And the Lady Lynette married his brother, Sir Gaheris. Queen Guinevere made a great feast for them and the Archbishop of Canterbury performed the ceremony in the great minster.

— LOUISE MAITLAND, from *Heroes of Chivalry*.

Make an outline of the story. Tell it in class, following the outline you have made.

(2)

Find all you can about chivalry, its customs, the dress and the manners of knights and ladies, and its tournaments and battles. Talk about it in class, telling all you have found out. Bring pictures to illustrate it.

Make a careful outline, using all the material that the different ones have brought; write it on the black-board and correct it till your teacher approves. Then each write an account, following the outline.

Write the story of Sir Fair-hands as a play; choose the parts, and act your play.

(3)

Write all the rules of capital letters that are illustrated in the story of Sir Fair-hands and name an example of each.

### XXXIII

#### THE BEATITUDES

*Read, copy, and commit to memory:—*

Blessed are the poor in spirit; for theirs is the kingdom of heaven.

Blessed are they that mourn; for they shall be comforted.

Blessed are the meek; for they shall inherit the earth.

Blessed are they that do hunger and thirst after righteousness; for they shall be filled.

Blessed are the merciful ; for they shall obtain mercy.

Blessed are the pure in heart ; for they shall see God.

Blessed are the peacemakers ; for they shall be called the children of God.

Observe that the inverted order is used in these sentences. Can you see a reason for it?

See page 167, Grammar.

Write five sentences in the inverted order.

## XXXIV

### BIOGRAPHY

#### *Benjamin Franklin*

Gather all the facts you can about Franklin. Study them in class ; write the story of his boyhood and youth, following the outline given under heading 1, below. Make together outlines under as many of the other headings as you can, and write the history, illustrating it with pictures collected.

*Suggestions :—*

1. Boyhood and Youth (autobiography).
  - (a) Boyish experiences.
  - (b) Apprenticeship.
  - (c) Trip to Philadelphia.
  - (d) Experiences in Philadelphia.
  - (e) Growing influence.
  - (f) First trip to England.
  - (g) Final establishment in Philadelphia.
2. Early Manhood.
3. The Citizen.
4. Franklin and the Revolution.

5. Franklin and the Young Government.
6. The Diplomat.
7. The Scientist.
8. The Author.
9. Franklin's Old Age.
10. Summary of Life and Character.

## XXXV

## EITHER . . . OR, NEITHER . . . NOR

"When I arrived at the summit of the hill, I scanned the horizon for my two companions. Neither of them was in sight. I called aloud, hoping that I might at least attract the attention of some hunter. No one responded. I never felt so absolutely alone in my life."

What is the number of *neither*?

*Either* and *neither* are singular, whether used alone or with a noun or pronoun, and take singular verbs.

*Either* and *neither* are used to distinguish between *two*. See page 246.

*Either you or I must go.*

*Neither answer is correct.*

In the sentence, "No one responded," observe that *no one* means no one of *all*, not merely of *two*.

In speaking of one among more than two, the proper words to use are *any*, *any one*, *no*, *none*, *no one*.

Use in sentences the adjectives *either*, *neither*, *any*, *no*, *each*, *every*.

NOTE. — We must either sink or swim.

I can neither fly nor walk.

*Either . . . or*, *neither . . . nor*, used as in these sentences, are conjunctions. See page 246.

## XXXVI

## WRITING A CONSTITUTION

If you organize a society or a club of any sort, it is well to make a constitution to govern it.

Here is a constitution made by the pupils of a school. Study it carefully. See what is included in each article.

## CONSTITUTION

## ARTICLE I. NAME

This organization shall be known as the Andrews School Improvement Association.

## ARTICLE II. OBJECT

The object of the organization shall be the promotion of all interests that will improve our school.

## ARTICLE III. MEMBERSHIP

*Sec. 1.* Any pupil in the Andrews School may become a member of this organization by paying the semiannual dues of five cents.

*Sec. 2.* Any person interested in the Andrews School may become an honorary member of this organization by paying an annual fee of twenty-five cents.

## ARTICLE IV. OFFICERS

*Sec. 1.* The officers of this organization shall be a president, vice-president, secretary, and treasurer.

*Sec. 2.* The above officers shall be elected by ballot on the last Monday in each semester, after being duly nominated by a committee of five appointed by the president.

*Sec. 3.* There shall be at least two nominations for each office and a majority vote shall be necessary to elect.

## ARTICLE V. COUNCIL

*Sec. 1.* The business of this organization shall be transacted by a council consisting of the officers and delegates.

*Sec. 2.* The several grades in the school shall be entitled to one delegate for every ten members, each grade having at least one delegate.

*Sec. 3.* The delegates shall be chosen by the members of each grade as the teacher shall direct.

*Sec. 4.* A report of what the grade is doing for the improvement of the school shall be a part of each delegate's duty.

*Sec. 5.* The officers of this organization shall also act as officers of the council.

## ARTICLE VI. MEETINGS

*Sec. 1.* The council shall meet on the first Tuesday in each month at such time and place as the president may direct.

*Sec. 2.* A general meeting may be called by a two-thirds vote of the council.

## ARTICLE VII. QUORUM

Twenty delegates shall constitute a quorum at a meeting of the council; and one fourth of the total membership shall constitute a quorum in case of a general meeting.

## ARTICLE VIII. AMENDMENTS

This constitution may be amended at any regular meeting of the council by a two-thirds vote of that body.

Make together a constitution for some organization. actual or imaginary.

## XXXVII

## THE SHIP OF STATE

*Figures of Speech*

(1)

*Read and memorize :—*

Thou, too, sail on, O Ship of State !  
Sail on, O Union, strong and great !  
Humanity with all its fears,  
With all its hopes of future years,  
Is hanging breathless on thy fate !  
We know what master laid thy keel,  
What workmen wrought thy ribs of steel,  
Who made each mast and sail and rope,  
What anvils rang, what hammers beat,  
In what a forge and what a heat  
Were shaped the anchors of thy hope !  
Fear not each sudden sound and shock,  
'Tis of the wave and not the rock ;  
'Tis but the flapping of the sail,  
And not a rent made by the gale !  
In spite of rock and tempest's roar,  
In spite of false lights on the shore,  
Sail on, nor fear to breast the sea !  
Our hearts, our hopes are all with thee.  
Our hearts, our hopes, our prayers, our tears,  
Our faith triumphant o'er our fears,  
Are all with thee, — are all with thee !

— LONGFELLOW.

Used by permission of Houghton, Mifflin &amp; Company.

This is a selection from Longfellow's poem, "The Building of the Ship."

Read the entire poem.

## (2)

*Discussion:—*

What does Mr. Longfellow mean by the *ship of state*?

Is our country like a ship?

In what respects is it like a ship?

In all these verses the Union is spoken of as if it were a ship and different parts of the ship are mentioned.

Study the verses and see if you can tell what characteristics of our country or what events in its history the poet had in mind in writing them. For example, what is he thinking of when he says, *We know what master laid thy keel*? When and by whom was the keel of our ship of state laid?

Who were the workmen that *wrought thy ribs of steel*, and *made each mast and spar and rope*?

What was the *forge and heat* in which the *anchors of thy hope* were shaped?

Why is hope spoken of as an *anchor*?

## (3)

The poet wrote of his country as if it were a ship because he thought that it was like a ship in certain respects. Thinking of a ship made him think of his country. We, too, can see in our minds, or *imagine*, what the poet saw, although the ship is something made of wood, iron, and other materials, to float on the water, while our country consists of all the land with all the people and all else on it, including our government, our freedom, and our relations to other people.

This speaking of our country as if it were a ship is a **figure of speech**. The phrases in italics in section (2) above are figures of speech.



Search your readers for figures of speech and copy five.

Do you find the greater number in poetry or in prose?

(4)

How many exclamatory sentences do you find in the verses? (See page 180.)

How do you know that they are exclamatory sentences? Is there anything to show you besides the mark (!) ?

(5)

“Cargill was an old fox” means that Cargill had the *quality* that the fox is noted for; namely, cunning.

*Qualities* or *characteristics* are not so easily understood as objects having the qualities. So poets and other writers, when speaking of *qualities* or *feelings* or *ideas*, try to make them plain by referring to objects that possess them, thus making **figures of speech**.

So it is said, “She has the gentleness of the dove, the grace of the leopard, and the swiftness of the deer.” “He is as pliant as a willow.” “Her greeting was as frigid as an iceberg.”

Copy or write sentences using, as figures : —

The sun, a lily, a river, a wolf, a dog, a tree, the ocean, a thorn, the grass.

Find or make figures of speech that will apply to : —

A little child, a kind man, a loving mother, a patient girl, a selfish girl, a mean boy, a generous boy, a brave soldier, a wise ruler, a strong man.

## (6)

*Read:—*

“The Assyrian came down like the wolf on the fold,  
And his cohorts were gleaming in purple and gold;  
And the sheen of their spears was like stars on the sea,  
Where the blue wave rolls nightly on deep Galilee.

“Like the leaves of the forest when summer is green,  
That host, with their banners at sunset were seen;  
Like the leaves of the forest when autumn hath blown,  
That host, on the morrow, lay withered and strown.”

—BYRON.

These are the first two stanzas of “The Destruction of Sennacherib,” a poem describing an army before and after a battle.

In the first line the poet wishes to show the fierceness of the Assyrian army and its apparent ability to conquer the little Jewish band. He could have said this in a long statement, but he merely makes a *comparison* which gives us a picture of a wolf approaching a sheepfold, and we grasp at once the thought.

Point out the other comparisons in the stanzas and tell what thoughts they stand for.

Such comparisons, or **figures of speech**, not only express the thoughts more clearly, but they are more beautiful. Figures of speech are found especially in good poetry.

Which do you like better, the figure of speech or the plain statement?

## (7)

Point out the figures in the following and tell what thoughts they express or make clearer:—

Sweet, smiling village, loveliest of the lawn.

— GOLDSMITH.

Her modest looks the cottage might adorn,

Sweet as the primrose peeps beneath the thorn.

— GOLDSMITH.

Silently, one by one, in the infinite meadows of heaven,  
Blossomed the lovely stars, the forget-me-nots of the angels

— LONGFELLOW.

A light broke in upon my brain,

It was the carol of a bird.

— BYRON.

But sleep stole on, as sleep will do

When hearts are light and life is new.

— WHITTIER.

And darest thou then,

To beard the lion in his den,

The Douglas in his hall?

— SCOTT.

The stranger came with iron hand,

And from our fathers reft the land.

— SCOTT.

### XXXVIII

#### IN AND INTO

*Memorize :—*

In the woods a man casts off his years, as the snake his  
slough, and at what period soever of life, is always a child.  
In the woods is perpetual youth. — EMERSON.

Into the jaws of death,

Into the mouth of hell,

Rode the six hundred.

— TENNYSON.

Copy *in* and *into* in the above selections, with the  
nouns following them.

Notice *in* in the first selection, and *into* in the second.  
Do you see any difference in meaning?

*In* shows the *place where*.

*Into* shows the *place whither* (to which).

Supply *in* or *into* as needed in the following: —

— a rude garret lay a dying man.

Yonder is the church — which I knelt in childhood.

— the circle leaped the chief.

There — that rude hut lay the dead body of the traitor.

Go forward bravely — the future.

Sail forth — the sea of life.

Find or make five sentences using *in* correctly; five using *into*.

## XXXIX

### POTTERY

#### (1)

*Memorize*: —

For I remember stopping by the way  
To watch a potter thumping his wet clay;  
And with its all-obliterated tongue  
It murmured, "Gently, brother, gently, pray!"

— OMAR.

Find out all you can about pottery, and tell about it, using the following outline: —

---

*To the Teacher.* — This may be regarded as a typical lesson on an industry. It may be elaborated to any extent by the use of pictures and by reference to literature, or cut down to the very simplest account of a local industry. Do not make the work burdensome, but let interest limit it.

Other industries may be substituted, especially the most important or interesting one in your vicinity. The study should be preceded by a visit to the scene of the industry.

*Conversation : —*

1. Ancient pottery: Assyrian, Egyptian, Greek, Roman. (Gather pictures, study and reproduce typical forms in drawing and modeling.) Indian pottery: discuss various forms as to beauty and utility.

2. Making pottery: material, clay and flint; preparation, mixing; potter's wheel; turning lathe; molds for shaping; drying; firing; enameling; decorating; coloring; glazing.

Write a brief description of each of these processes.

(2)

Imagine yourself a lump of clay and write your history until you have become a beautiful or useful object in some home. Make the story direct and personal.

(3)

*Memorize : —*

Turn, turn, my wheel, turn round and round  
Without a pause, without a sound,  
So spins the flying world away !  
This clay, well mixed with marl and sand,  
Follows the motion of my hand ;  
For some must follow and some command,  
Though all are made of clay ! — LONGFELLOW.

Study this stanza and see what the poet meant by it.

The entire poem "Keramos" is beautiful and should be studied in connection with the study of pottery.

## XL

## BETWEEN AND AMONG

Mr. Tupman advanced a step or two and glared at Mr. Pickwick. Mr. Pickwick returned the glare, concentrated into a focus by means of his spectacles, and breathed a bold defiance. Mr. Snodgrass and Mr. Winkle looked on, petrified at beholding such a scene between two such men.

— DICKENS.

“Among the heroes of yesterday how few are heroes today.”

How many persons are referred to by the word *between* in the first quotation, two or more than two? How many by *among* in the second?

*Between* is generally used with two, *among* always with more than two.

Supply *between* or *among* in the following sentences:—

Robert Burns leaped at a bound to a place — the literary lights of his day.

If two apples are divided — three boys, how much will each receive?

— soldiers and gentlemen the word *cad* spells all that is contemptible.

— you and me there must be no misunderstanding.

I must choose — my four friends.

— the dark and the daylight, comes the children's hour.

## XLI

## TOPICS FOR OUTLINES AND COMPOSITIONS

The Autobiography of a Horse.

The Autobiography of a Dog.

The Autobiography of a Robin.

The Autobiography of a Bear.

## XLII

## THE VALLEY OF THE MANY-COLORED GRASS

*Study of Literature*

Eleonora was the name of my cousin; we had always dwelled together, beneath a tropical sun, in the Valley of the Many-Colored Grass. No unguided footstep ever came upon that vale: for it lay far away up among a range of giant hills that hung beetling around about it, shutting out the sunlight from its sweetest recesses. No path was trodden in its vicinity; and, to reach our happy home, there was need of putting back, with force, the foliage of many thousands of forest trees, and of crushing to death the glories of many millions of fragrant flowers.

From out the dim regions beyond the mountains, there crept a narrow and deep river, brighter than all save the eyes of Eleonora; and, winding stealthily about in mazy courses, it passed away, at length, through a shadowy gorge, among hills still dimmer than those whence it had issued. We called it the "River of Silence."

The margin of the river, and of the many dazzling rivulets that glided into its channel, not less than the whole surface of the valley, was carpeted by a soft, green grass, thick, short, perfectly even, and so besprinkled throughout with the yellow buttercup, the white daisy, the purple violet and the ruby-red asphodel, that its beauty spoke to our hearts in loud tones of the love and of the glory of God.

—EDGAR ALLAN POE (adapted).

Give this description orally.

This selection is a poem in thought, though not in form. It has beautiful pictures and figures of speech, but no rhyme or meter. Try to see the pictures. If you do not know the meanings of some of the words, use a dictionary.

*Suggestive Questions:—*

Is *Eleonora* a musical name?

What is a *tropical sun*?

Why does the author use the word *vale* (line 4) instead of *valley*?

What are *giant hills*? Why not simply *high hills*?

What is *beetling*?

Point out all the words and expressions by which Poe makes you *feel* the *peacefulness* of the valley.

Ask and answer many questions about the *river* and the *colored meadow*.

Would you like to live in so quiet a valley?

What kind of society would you want there?

Think of the most peaceful place you can recall and write a description of it. Take the valley of the Many-Colored Grass as your model in writing your description and try to use *words that paint pictures*.

## XLIII

## THE TREE

*Observation — Review*

(1)

*Read and study:—*

I love thee when thy swelling buds appear,  
 And one by one thy tender leaves unfold,  
 As if they knew what warmer suns were near,  
 Nor longer sought to hide from Winter's cold;  
 And when with darker growth thy leaves are seen  
 To veil from view the early robin's nest,  
 I love to lie beneath thy waving screen,  
 With limbs by summer's heat and toil oppressed;



And when the autumn winds have stripped thee bare,

And round thee lies the smooth, untrodden snow,

When naught is thine that made thee once so fair,

I love to watch thy shadowy form below,

And through thy leafless arms to look above

On stars that brighter beam when most we need their  
love.

—JONES VERY.

This poem contains three distinct pictures. What are they?

(2)

Write a description of some tree as it appears at the season when you are studying this poem.

Put as many figures of speech into your description as you can.

## XLIV

DANIEL BOONE

### *Writing History*

Gather information about Boone. Talk about it in class and write it in chapters, using the following outline.

*A Suggestive Outline:—*

1. Boone's childhood in Pennsylvania.  
Probable occupations and education.

2. Removal to North Carolina.  
Youth and young manhood in that state.  
Conditions, how different from those in Pennsylvania.

Plantations, many slaves.

Boone a famous hunter.

3. First exploring trip into Kentucky.  
Capture by the Indians.  
Escape.  
Hunting in Kentucky.  
Return home.
4. Settling in Kentucky.  
Boone's fort.  
Fighting the Indians.  
Battle of Blue Lick.  
Capture by Indians.  
Removal to Detroit.  
Escape and return to his fort.  
Association with George Rogers Clark.
5. Later years.  
Loss of lands.  
Removal to Missouri.  
Second loss of lands.  
Tardy rewards by Congress.  
Death and burial.
6. Character and work of Boone.  
Love of adventure.  
Bravery.  
Shrewdness.  
Honor.  
Wisdom.  
The results to the country of his life and labors.

## XLV

## TWO PICTURES

Here are two pictures. Both are beautiful ; both are by great artists, but the pictures are as different as were the lives of the artists. Millet, who painted



MILLET

THE CLEANERS



VAN DYCK

TWO ROYAL DUKES

"The Gleaners," was a poor boy brought up in the country on a farm in France. He lived most of his life in the country and among the poor, and he painted chiefly pictures of the lives of the poor.

Van Dyck, who painted "Two Royal Dukes," was the son of a wealthy man, who had all the advantages of the best training and of travel. He was born in Flanders, but he spent his later years at the court of King Charles the First, of England, where he was court painter. His chief occupation then was to paint portraits of the great people of the court.

Study the two pictures together. Find as many points of likeness and of difference as you can. Which do you like better? Why? Which artist chose the nobler subject? Why do you think so?

Write a comparison of the pictures. Write a description of each picture, telling what each shows of the lives of the persons painted.

## XLVI

### RULES OF BEHAVIOR

#### (1)

*Read:—*

1. Turn not your back to others, especially in speaking; jar not the table or desk on which another reads or writes; lean not on any one.

2. Make no show of taking great delight in your victuals; feed not with greediness; lean not on the table; neither find fault with what you eat.

3. Be not angry at table, whatever happens; and if you have reason to be so, show it not; put on a cheerful countenance, especially if there be strangers, for good humor makes one dish of meat a feast.

4. Play not the peacock, looking everywhere about you, to see if you be well decked, if your shoes fit well, if your stockings set neatly and clothes handsomely.

These are a few of the "Rules of Behavior" copied by George Washington when a boy, for his guidance.

Discuss them and decide whether they are good for the present day.

(2)

Write a set of rules for table manners, or one for good manners in school.

Which kind of sentences do you use, declarative, imperative, interrogative or exclamatory? See pages 161, 162.

(3)

*Topics suggested for making outlines and writing :—*

Field Day at School.

A Field Excursion.

Fishing.

Our School Garden—its History.

Making a Bookcase for the Schoolroom.

Making a Tennis Court.

XLVII

PURITAN AND CAVALIER

Find in your histories and in other books all you can about the early settlers of New England and of Virginia. Talk over in class what you have learned, using the following outline :—

1. In England — Puritan and Cavalier : rank, character, religious belief, social customs and dress.

2. As emigrants — Plymouth and Virginia, their founders' reasons for emigrating, different ambitions.
3. In America — mode of life, dress, customs, government, character, beliefs, leading men.

Read Hawthorne's "Maypole of Merrymount."

Have a debate on the question: Which contributed more to this country, the Puritan or the Cavalier?

For the correct manner of stating the question and conducting the debate, see the lesson on Tubal Cain, page 28.

### XLVIII

#### THE NIGHTINGALE AND THE GLOWWORM

*Study of a Poem — Meter — Rhyme*

(1)

*Read:—*

A nightingale, that all day long  
Had cheered the village with his song,  
Nor yet at eve his note suspended,  
Nor yet when eventide was ended,  
Began to feel, as well he might,  
The keen demands of appetite;  
When, looking eagerly around,  
He spied far off, upon the ground,  
A something shining in the dark,  
And knew the glowworm by his spark:  
So, stooping down from hawthorn top,  
He thought to put him in his crop.  
The worm, aware of his intent,  
Harangued him thus, right eloquent:—  
"Did you admire my lamp," quoth he,  
"As much as I your minstrelsy,  
You would abhor to do me wrong,  
As much as I to spoil your song;

For 'twas the self-same power divine,  
 Taught you to sing and me to shine,  
 That you with music, I with light,  
 Might beautify and cheer the night."  
 The songster heard his short oration,  
 And warbling out his approbation,  
 Released him, as my story tells,  
 And found a supper somewhere else.

— WILLIAM COWPER.

This is a fable in verse or *poetry*.

*Discussion* : —

What had the nightingale been doing ?

Had he a right to claim his supper ?

Was it cruel of him in the first place to think of eating the glowworm ?

How did the glowworm persuade the nightingale to spare his life ?

Was his argument good ? Did he show tact ?

(2)

*Meter*

We have seen that a poem usually has many figures of speech, and that it is often more beautiful than prose in thought. But besides these characteristics, you will notice that a poem is written in a different form from prose.

Read aloud the first line of this poem. What syllables do you accent ?

Notice that you accent every other one beginning with the second : —

A nightingale that all day long



Read the second line. Do you accent the syllables as you did in the first line? You find all the verses accented in the same way.

**In poetry a line is called a verse.**

Every verse is divided into as many parts as there are accented syllables.

Each of these parts is called a foot.

Thus the first line has four feet.

(1) / (2) / (3) / (4) /  
A night/-ingale/- that all/- day long/

Write out the four feet of the second line.

The third and fourth lines have each four feet and one syllable over.

In reading poetry accent the proper syllables, but not heavily.

Too much accent makes the "sing-song" which spoils the sense.

Read "The Nightingale and the Glowworm" aloud.

(3)

In the following verses tell how many syllables there are in each foot, and how many feet in each line. You will notice that they vary: some feet have two, some three, and some four syllables each. In some the accent is on the first syllable of the foot, and in some on the last.

The Assýrian came down like the wólφ on the fólđ;

His cohorts all gleaming in purple and gold.

Then silently one by one in the infinite meadows of heaven  
Blossomed the lovely stars, the forget-me-nots of the angels.

Copy the following verses and mark the accented syllables . —

“Stand! the ground’s your own, my braves!  
Will ye give it up to slaves?  
Will ye look for greener graves?  
Hope ye mercy still?”

“The quality of mercy is not strained;  
It droppeth as the gentle rain from heaven.”

“Two good friends had Hiawatha,  
Singled out from all the others  
Bound to him in closest union.”

This arrangement of the words of a poem into verses each containing a certain number of feet is called **meter**. *Meter* means *measure*. The *meter* or *measure* of a verse is the number of feet it contains.

#### (4)

#### *Rhyme*

The first rhyming words in “The Nightingale and the Glowworm” are *long* and *song*. The letters *ong* are the same in both, but the preceding consonants *l* and *s* are different.

What are the rhyming words of the third and fourth lines? What parts of these two words are alike? What parts are different?

Observe the rhyming words of the fifth and sixth, and see if they follow the same rule.

In rhyming words the last accented vowel and the letters following it, if any, are the same, but the preceding consonants are different.

Try this rule with the other pairs of rhymes in this poem and see if it is always followed. Try it with the other verses on pages 96 and 97.

Sometimes two or even three syllables at the end of rhyming words are the same. The rhyme always begins with a vowel. The difference in sound is in the preceding consonant.

Thus, in the second and third lines the rhyming words are *suspended* and *ended*, the difference being made by the consonant *p* before the first *ended*.

Name the rhymes in the first stanza of "Tubal Cain" (pages 25-27).

## XLIX

### TOPIC FOR COMPOSITION

#### *Dreams*

Dreams are the bright creatures of poem and legend, who sport in earth in the night season, and melt away in the first beam of the sun, which lights grim, cold and stern reality in their daily pilgrimage through the world.

— DICKENS.

Write a story of the most interesting dream you can recall.

## L

### BUSINESS LETTERS

#### (1)

*Read and study:—*

Business letters cover a wide range from the briefest order for goods to matters the most important.

They need even more care than personal letters. Often the success of great business enterprises depends upon the wording of letters.

1. Business letters should obey all of the rules of form.
2. They should state exactly what is intended, no more and no less.
3. They should be absolutely clear so that no misunderstanding may follow.
4. They should be courteous even under provocation. A courteous answer to a rude letter frequently wins.
5. They should be tactful, considering the peculiarities of the person addressed, if known.
6. They should contain nothing that would place the writer in a bad light, if published.
7. They should be deliberate. If you are not sure about the wisdom of an important letter after it has been written, lay it aside for a day and then read it before deciding to send it.
8. Be fair and honest, but do not tell what does not need to be told.

(2)

Write letters as follows:—

(In all cases supply names, addresses, and dates.)

Write to a bookseller, ordering a list of books for use in school.

Write the reply of the dealer, stating that he is sending you the books ordered, with one exception, which he says he has not in stock now but will procure for you and send later. Inclose a formal statement (bill).

Answer, stating that you are returning one of the books because it was damaged, and inclosing a check in payment for the others.

Reply for the book dealer, apologizing for the damaged condition of the book returned and stating that you are sending a good copy and also the book not sent in the first parcel, and inclosing a bill for the two books.

Write a pleasant letter, inclosing a check in final payment.

Discuss your letters in class with reference to the directions given above.

(3)

Write a letter to a dry goods merchant, ordering goods (make your own list) and asking him to send them with the bill to your address.

Write the merchant's reply in which he states that he will be glad to fill your order, but that, as you are unknown to him, he cannot give you credit but will send the goods on receipt of the money or will send them C.O.D.; or that if you will give him satisfactory references, he will be glad to open an account with you and send the goods on credit.

Reply, giving as references your bank and two well-known citizens.

Write the merchant's answer, in which he expresses himself satisfied with the references, states his willingness to extend credit to you, and informs you that he is shipping the goods ordered in your first letter and inclosing a statement.

Reply, thanking him for his courtesy and acknowledging the receipt of the goods, stating however that two articles are unsatisfactory and that you are returning them and inclosing a check in payment for the remainder.

The merchant replies, expressing surprise, as the goods are exactly what were ordered, and asks for a more exact statement of what you want.

Answer, explaining. The merchant acknowledges your letter and states that he is sending articles as indicated. Reply, inclosing your check.

Divide the class into two sections for these letters, one half representing the one ordering goods and the other, the merchant.

(4)

Imagine yourselves in business relations and through your school post office write letters to one another.

LI

A SACRED POEM

*Read and memorize:—*

The heavens declare the glory of God, and the firmament sheweth his handiwork.

Day unto day uttereth speech and night unto night sheweth knowledge.

There is no speech nor language; their voice is not heard.

Their lines are gone out through all the earth, and their words to the end of the world.

In them hath he set a tabernacle for the sun.

Which is as a bridegroom coming out of his chamber, and rejoiceth as a strong man to run a race.

His going forth is from the end of the heaven and his circuit unto the end of it, and there is nothing hid from the heat thereof. — THE BIBLE.

Study this poem until you see its pictures.

There are two: one, of the heavens speaking; the other, of the sun moving through them.

*Suggestions : —*

How do the heavens declare the glory of God?

What speech do day and night utter, though "there is no language"?

Is this contradictory?

*Their* and *them* refer to the heavens.

The Sun's abiding place or tabernacle (tent) is in the heavens.

He goes from end to end of the heavens in his circuit. Nothing escapes him.

## LII

### THE SHOWER

#### *A Diary*

(1)

*Read : —*

March 3d, Four o'clock. — The clouds which have been gathering in the horizon for a long time are become darker; it thunders loudly, and the rain pours down! Those who are caught in it fly in every direction, some laughing and some crying.

I always find particular amusement in these helter-skelters, caused by a sudden storm. It seems as if each one, when thus taken by surprise, loses the factitious character the world or habit has given him, and appears in his true colors.

See, for example, that big man with deliberate step, who suddenly forgets his indifference made to order, and runs like a schoolboy! He is a thrifty city gentleman, who, with all his fashionable airs, is afraid to spoil his hat.

That pretty lady yonder, on the contrary, whose looks are so modest, and whose dress is so elaborate, slackens her pace with the increasing storm. She seems to find pleasure in braving it, and does not think of her velvet cloak spotted by the hail. She is evidently a lioness in sheep's clothing.

Here, a young man who was passing stops to catch some of the hailstones in his hand, and examines them. By his quick and businesslike walk, just now, you would have taken him for a taxgatherer on his rounds, when he is a young philosopher, studying the effects of electricity. And those schoolboys who leave their ranks to run after the sudden gusts of a March whirlwind; those girls, just now so demure, and who now fly with bursts of laughter; those national guards, who quit the martial attitude of their days of duty, to take refuge under a porch! The storm has caused all these transformations. — ÉMILE SOUVESTRE.

This is a selection from the diary of a man who called himself "The Attic Philosopher." He writes as if he were looking upon the world from the window of the attic where he lived.

Observe how he draws his fine thoughts from the simple things that he sees.

(2)

Look out of your window, and then write a description of the things you see, just as you see them. If they suggest any thoughts to you, write them.

It is well to write in your diary every day, not merely what has happened, but what you have thought about it and the people you have met.

LIII

MY MOTHER

*Literary Study—Writing a Composition*

(1)

*Read :—*

I was convalescing from one of the maladies peculiar to children, — measles or whooping-cough, I know not which, — and I had been ordered to remain in bed, and to keep



warm. By the rays of light that filtered in through the closed shutters I divined the springtime warmth and brightness of the sun and air, and I felt sad that I had to remain behind the curtains of my tiny white bed; I wished to rise and go out; but most of all I had a desire to see my mother.

The door opened and she entered smiling. Ah, I remember it so well! I recall so distinctly how she looked as she stood upon the threshold of the door. And I remember that she brought in with her some of the sunlight and balminess of the spring day.

I see again the expression of her face as she looked at me; and I hear the sound of her voice, and recall the details of her beloved dress that would look funny and old-fashioned to me now. She had returned from her morning shopping, and she wore a straw hat trimmed with yellow roses and a shawl of lilac barege (it was the period of the shawl) sprinkled with tiny bouquets of violets. Her dark curls (the poor beloved curls, to-day, alas! so thin and white) were at this time without a gray hair. There was about her the fragrance of the May day, and her face as it looked that morning with its broad-brimmed hat is still distinctly present with me. Besides the bouquet of pink hyacinths she had brought me a tiny watering pot, an exact imitation in miniature of the crockery ones so much used by the country people.

As she leaned over my bed to embrace me, I felt as if every wish was gratified. I no longer had a desire to weep, nor to rise from my bed, nor to go out. She was with me and that sufficed. — PIERRE LOTI.

This is from the story of a man's recollections of his childhood and is a noble tribute to his mother.

Read it carefully; then try to see the picture of the little boy, sick in bed, and of his mother coming with the flowers and the gift. Discuss it in class.

## (2)

Write a composition on "My Mother." Tell your first recollection of your mother. Mention the many things she does for you. Tell why you love her, and how you think you should treat her. Introduce any incidents that will make your sketch more lifelike.

## LIV

## RUTH

*Literary Study*

The story of Ruth in the Bible is a perfect story of simple country life among the ancient Hebrews.

Read it carefully. See how brief and yet how pathetic is the story of Naomi's bereavement. "And the woman was left of her two sons and her husband."

Observe the tender affection between Naomi and her daughters-in-law. Commit to memory Ruth's reply, beginning "Entreat me not to leave thee."

Study the picture of Ruth among the reapers. Observe the generosity of Boaz and the peculiar customs of the people.

Rejoice with Ruth in her marriage with the rich Boaz and in that her grandson, years afterward, was the great King David.

Tell the story of Ruth.

Write what you see in the picture, page 106.

Point out the figures of speech in the poem, page 107.



RUTH GLEANING

STOTHARD

## RUTH

She stood breast high amid the corn,  
Clasp'd by the golden light of morn,  
Like the sweetheart of the sun,  
Who many a glowing kiss had won.

On her cheek an autumn flush,  
Deeply ripened:—such a blush  
In the midst of the brown was born,  
Like red poppies grown with corn.

Round her eyes her tresses fell,  
Which were blackest none could tell,  
But long lashes veiled a light  
That had else been all too bright.

And her hat with shady brim,  
Made her tressy forehead dim,  
Thus she stood amid the stooks,  
Praising God with sweetest looks.

Sure, I said, Heaven did not mean,  
Where I reap thou shouldst but glean;  
Lay thy sheaf adown, and come,  
Share my harvest and my home.

—THOMAS HOOD

## LV

## TOPIC FOR COMPOSITION

*Memorize : —*

“I can” is a worker, he tills the broad fields,  
And digs from the earth all the wealth which it yields.  
The hum of his spindles begins with the light, —  
And the fires of his forges are blazing all night.

—WILLIAM ALLEN BUTLER

Write on the folly of "I can't."

In the bright lexicon of youth, there's no such word as *fail*. — BULWER.

## LVI

### THE SIGNING OF THE DECLARATION

#### *Study of Narrative Writing*

(1)

*Read:—*

It is a cloudless summer day; a clear blue sky arches and expands above a quaint edifice, rising among the giant trees in the center of a wide city. That edifice is built of plain red brick, with heavy window frames, and a massive hall door.

Such is the statehouse of Philadelphia, in the year of our Lord 1776.

In yonder wooden steeple, which crowns the summit of that red brick statehouse, stands an old man with snow-white hair and sunburnt face. He is clad in humble attire, yet his eye gleams as it is fixed on the ponderous outline of the bell suspended in the steeple there. By his side, gazing into his sunburnt face in wonder, stands a flax-haired boy with laughing eyes of summer blue. The old man ponders for a moment upon the strange words written upon the bell, then, gathering the boy in his arms, he speaks: "Look here, my child. Will you do this old man a kindness? Then hasten down the stairs and wait in the hall below till a man gives you a message for me; when he gives you that word, run out into the street and shout it up to me. Do you mind?" The boy sprang from the old man's arms, and threaded his way down the dark stairs.

Many minutes passed. The old bell keeper was alone. "Ah," groaned the old man, "he has forgotten me." As

the word was upon his lips a merry ringing laugh broke on his ear. And there, among the crowd on the pavement, stood the blue-eyed boy, clapping his tiny hands while the breeze blew his flaxen hair all about his face, and swelling his little chest, he raised himself on tiptoe, and shouted the single word, "Ring!"

Do you see that old man's fire? Do you see that arm so suddenly bared to the shoulder? Do you see that withered hand grasping the iron tongue of the bell? That old man is young again. His veins are filling with a new life. Backward and forward, with sturdy strokes, he swings the tongue. The bell peals out; the crowds in the street hear it, and burst forth in one long shout. Old Delaware hears it, and gives it back on the cheers of her thousand sailors. The city hears it, and starts up, from desk and workshop, as if an earthquake had spoken. — GEORGE LIPPARD.

Study this narrative. Make an outline of it. What are its three parts? What subdivisions will you make? What feelings do you have after reading it? Does the author rouse these feelings by the words he uses? by their order? by the kind of sentences? See if you can find the secret of the *thrill* the story gives you.

(2)

Write an account of the most thrilling event you know. Try to make the narrative thrilling.

LVII

COTTON

Discuss in class, following the outline: —

A. The Cotton Plant in the United States.

1. Belt where grown.
2. Necessary conditions of climate.

---

*To the Teacher.*— See Note B, page 358.

3. Description of a cotton field.
4. Description of a cotton plant.
5. Planting and picking of seeds.
6. The cotton gin. Description.
7. Baling.
8. Uses of waste material of plant—seeds, oil.

**B. Manufacturing of Cotton.**

1. Location of manufacturing centers.
2. A visit to Spartansburg, South Carolina, or  
Fall River, Massachusetts.
  - (a) Description of a cotton mill.
  - (b) Processes : —  
Cotton cleaned.  
Carding.  
Rolling upon spindles.  
Weaving.

**C. Value of Cotton Raising and Manufacturing Industries to the United States.**

Tell or write stories upon some of the following topics and others that occur to you : —

1. What the Cotton Dress told the lady.
2. A Spool of Thread entertains our sewing class.
3. The story the Black Sleevelet told me.
4. A visit to a southern cotton plantation.

## LVIII

### OFFICIAL LETTERS

#### (1)

The following letters have been selected from many written by different officials during the war with the Sioux Indians in Minnesota in 1862.

They show different official forms of address and signature. Copy them all carefully and exactly.

Executive Department,  
State of Minnesota,  
St. Paul, Sept. 8, 1862.

Colonel: I have sent to Ohio and other states for arms and ammunition and have received for reply that they will be forwarded at once. . . .

You and your command will act as a protective force on the southern frontier, while Colonel Sibley will make the aggressive movement on the upper Minnesota.

As soon as they shall be received, arms will be forwarded to you. . . .

Very respectfully yours,  
Alex. Ramsey,  
*Governor.*

Col. Charles E. Flandrau,  
St. Paul.

Headquarters Indian Expedition,  
South Bend, Sept. 13, 1862.

His Excellency, Governor Alex. Ramsey,  
St. Paul.

Sir: Your letter of September 11, 1862, is just received. I will detail a squad to Madelia under Captain Cox to perform the duty suggested in the petition from citizens of Wantonwan County, inclosed in your letter. The matter was under consideration before the letter arrived.

Truly, your obedient servant,  
Chas. E. Flandrau,  
*Colonel, Commanding.*

(2)

In formal letters between government officials, it is customary and proper to use certain exact and courteous forms. The official title of both the writer and



the person to whom he is writing are given in full, while the salutation is limited to the official title, as *General* or *Colonel*, or to the word *Sir*. These words are followed by a colon, and the communication begins on the same line.

Write letters as follows, supplying names and dates:—

You are mayor of your city and are writing the governor of your state urging him to pardon a man convicted unjustly, as you believe, of stealing horses.

You are a colonel in the regular army and have been conducting a court-martial of a cadet at the United States Military Academy on a charge of hazing. You are writing your report to the Secretary of War.

You are a graduate of a normal school and are writing to the Superintendent of Education in the Philippine Islands applying for a position as teacher.

Use a different form in each of these letters.

Assign various official titles to the different members of your class, and write one another official letters of different sorts, letting your imaginations play.

Official letters to high officials may be addressed by title without using the name.

The following are the proper forms for addressing the President of the United States:—

The President: or To the President:

The envelope to be sent to the President should bear only the words:—

The President,  
Washington,  
D.C.

## LIX

## TOPIC FOR COMPOSITION

*Man compared to a Book*

*Read :—*

Man is like a book; his birth is the Title-page; his baptism is the epistle Dedicatory; his groans and crying are the Epistle to the Reader; his infancy and childhood are the argument or Contents of the whole ensuing treatise; his life and actions are the subject, or matter of the book; his sins, and errors of his life, are the Errata or faults escaped in the printing; and his repentance is the Correction of them. — GORE.

See if you can think of things that your lives or your school remind you of, and write out the comparisons in paragraphs.

## LX

## THE QUALITY OF MERCY

*Study and memorize :—*

The quality of mercy is not strain'd,  
It droppeth as the gentle rain from heaven  
Upon the place beneath; it is twice bless'd;  
It blesseth him that gives, and him that takes;  
'Tis mightiest in the mightiest; it becomes  
The throned monarch better than his crown;  
His sceptre shows the force of temporal power,  
The attribute to awe and majesty, —  
Wherein doth sit the dread and fear of kings;  
But mercy is above this scepter'd sway,  
It is enthroned in the hearts of kings,  
It is an attribute to God himself;  
And earthly power doth then show lik'st God's  
When mercy seasons justice. Therefore . . . we do pray for  
mercy;  
And that same prayer doth teach us all to render  
The deeds of mercy.

— FROM SHAKESPEARE, *The Merchant of Venice*, Act IV, Sc. 1

## LXI

## A SCHOOL PAPER

Choose an editor-in-chief and three or four assistant editors, a business manager, and as many assistant managers as are needed; then all take hold to make the paper succeed; write for it and interest your friends in it.

The editor-in-chief and his assistants, making the Board of Editors, should be divided into departments. The one at the head of each should solicit and receive articles for his department, and should present those which he approves to the Board of Editors.

Some suggested departments are: School News, Sports, Stories, Poems, Personals, Questions and Answers, Book Reviews, Wit and Humor, Essays, Editorials. Under the proper headings will appear interviews, original fiction and verses, conundrums, amusing stories, nonsense verse, discussions, sketches, reports of trips and excursions, and whatever is worth writing. The better newspapers and magazines and your school life will suggest topics.

The Business Management should look after the subscriptions and advertising and the publication of the paper.

## LXII

## OFFICIAL TELEGRAPHIC MESSAGES

## (1)

The telegraph is used very commonly for communications between officials of the government. In such messages it is not customary to condense so

closely as in personal communications. Yet you observe that unnecessary phrases, such as the salutation and the complimentary closing, are omitted.

*Copy the following :—*

St. Paul, Minn., Aug. 26, 1862.

Major General Halleck,  
General in chief.

Could not Minnesota and Dakota be organized into a military department and Gen. W. S. Harney sent to chastise the Sioux ?

Alex. Ramsey,  
Governor of Minnesota.

Governor Ramsey,  
St. Paul, Minn.

The War Department is not prepared at present to create a new military department in the West.

H. W. Halleck.  
General in chief.

Write official telegrams to the imaginary officials of your class on various urgent matters.

Copy the following telegrams of congratulation to Henry M. Stanley, the African explorer, on the completion of his famous journey across the "Dark Continent." Notice the brevity of the addresses and signatures.

Windsor, 10 December, 1889.

Stanley, Zanzibar.

My thoughts are often with you and your brave followers, whose dangers and hardships are now at an end. Once more I heartily congratulate all.

V. R.

For what does V. R. stand ?

Brussels, 4 December, 1889.

Stanley, Zanzibar.

Many greetings and warmest congratulations on your marvelous and heroic expedition.

Leopold.

Washington, 15 December, 1889.

Stanley, Zanzibar.

I am directed by the President of the United States to tender his congratulations to you upon the success which has attended your long tour of discovery through Africa, and upon the advantages which may accrue therefrom to the civilized world.

Blaine.

(2)

Write to one another imaginary official telegraphic messages of congratulation on the completion of the Panama Canal.

Write to one another imaginary telegraphic messages of condolence on the earthquake in California.

### LXIII

#### ORDER OF MODIFIERS AND ADJECTIVES IN SENTENCES

(1)

##### *Order of Modifiers*

The messenger rushed past the guards and ceased not his running until he found the Khalif [with the priceless treasure firmly grasped in his hand].

Arthur now took field against the Saxons [who had already defeated the rebel kings].

Edward made a solemn vow that he would take the most ample vengeance upon Robert the Bruce [though now old, feeble, and sickly].

Can you tell what words in these sentences are modified by the words in brackets?

Rewrite the sentences, placing the bracketed words where you think they should be.

Modifying words, phrases, and clauses should be so placed as to make it clear what words they modify, usually as near them as possible.

(2)

*Order of Adjectives*

The stranger was tall, dark, dignified, and courteous.

Sweet, smiling village, loveliest of the lawn,  
Thy sports are fled and all thy charms withdrawn.

— GOLDSMITH.

His gaunt, gnarled hands, his unkempt, bristling hair.

— TOM TAYLOR.

The lively little sprite Ariel had nothing mischievous in his nature. — LAMB.

Miranda was delighted with the appearance of this beautiful young prince. — LAMB.

Observe that in the first three quotations there are commas between the adjectives. Why?

What do we mean by the expression "words in series"? See page 8.

In the last two quotations no commas are used. Do you know why?

These adjectives are not in series; the first one modifies the other words taken together. It is not a *lively and little sprite*, but a *little sprite* that is *lively*, a *lively little sprite*.

In the fifth, what does *beautiful* modify?

Would *young, beautiful prince* mean exactly the same as *beautiful young prince*?

Two signs appeared on the same street. One read, *Broiled live lobster*, and the other, *Live broiled lobster*. Were both right? Did they mean the same thing?

Change the order of the adjectives in the sentences quoted at the beginning of the lesson. Are the meanings changed?

Turn to "Turning the Grindstone" (page 199).

Wherever in this story two modifiers come together, change the order and observe the effect; as: "one cold winter's morning" to "one winter's cold morning," "a smiling man with ax on his shoulder" to "a man smiling with an ax on his shoulder," "a fine little fellow" to "a little, fine fellow."

Make or find five sentences using adjectives in series.

Make or find five sentences in which an adjective modifies the noun and its adjective.

### (3)

#### *Two Common Errors*

(*Correct form.*) "The last three years of his life were spent in poverty."

Do not say "the three last." There can be but one *last*.

(*Correct form.*) "Romulus saw twelve vultures flying over, while Remus saw only six."

Do not say "Remus only saw six." That would mean that he only *saw* them; he did nothing else.

Turn to "Hercules and the Wagoner" (page 203).

Write the last sentence, putting *only* before *helps*. What is the difference in meaning?

Find or make five sentences using *last* with a numeral.

Find or make five sentences using *only* correctly.

## LXIV

### STUDIES IN STYLE

#### *Long and Short Sentences*

Writers differ greatly as to the kinds of sentences they most use. Some use many long and involved complex sentences; others use compound sentences; others use many short simple sentences (pp. 277-280).

Study the following examples.

#### (1)

*Read:—*

Jean Valjean belonged to a poor peasant family of La Brie. In his childhood he had not been taught to read. When he was of man's age he was a pruner of trees at Faverolles. His mother's name was Jeanne Mathieu, his father's, Jean Valjean or Vlajean, probably a sobriquet and a contraction of *Viola Jean*.

He had lost father and mother when still very young. All that was left Jean was a sister older than himself, a widow with seven children, boys and girls. This sister brought Jean Valjean up, and so long as her husband was alive she lodged and fed her brother. The husband died. The oldest of the seven children was eight years of age, the youngest, one. Jean Valjean had just reached his twenty-fifth year. He took the place of the father, and in his turn supported the sister who had reared him. This was done simply as a duty, and even rather roughly, by Jean Valjean. His youth was thus expended in hard and ill-paid toil.

—VICTOR HUGO.



Observe how short these sentences are.

(2)

*Read:—*

From the moment Ichabod laid his eyes upon these regions of delight, the peace of his mind was at an end, and his only study was how to gain the affections of the peerless daughter of Van Tassel. In this enterprise, however, he had more real difficulties than generally fell to the lot of a knight-errant of yore, who seldom had anything but giants, enchanters, fiery dragons, and such-like easily conquered adversaries to contend with, and had to make his way merely through gates of iron and brass, and walls of adamant to the castle keep, where the lady of his heart was confined; all which he achieved as easily as a man would carve his way to the center of a Christmas pie, and then the lady gave him her hand as a matter of course. Ichabod, on the contrary, had to win his way to the heart of a country coquette, beset with a labyrinth of whims and caprices, which were forever presenting new difficulties and impediments; and he had to encounter a host of fearful adversaries of real flesh and blood, the numerous rustic admirers who beset every portal of her heart. — IRVING.

How many sentences are there in this selection? Do they seem to you to be long sentences? Do you find it difficult to keep the thought in mind to the end?

(3)

These selections are from two great writers. Observe how differently they express themselves. Hugo uses short sentences. In each he draws one clear picture.

Irving uses very long compound sentences. Try to write the first paragraph from Hugo in two sentences. Make four sentences of the last sentence from Irving.

An author's peculiar manner of expression in writing is called his *style*.

In your own writing aim to be simple. If you use long sentences, be sure that the thought is clearly expressed. Avoid long compound sentences, connected by *and*. Use as few conjunctions as possible. See page 246.

## LXV

## TOPIC FOR COMPOSITION

*Scandal*

*Read:—*

How comes it that the evil which men say spreads so widely and lasts so long, whilst our good, kind words seem somehow not to take root and bear blossoms? Certain it is that scandal is good, brisk talk, whereas praise of one's neighbor is by no means lively hearing. An acquaintance grilled, and served with mustard and cayenne pepper, excites the appetite; whereas a slice of cold friend, with currant jelly, is but a sickly, unrelishing meal. — THACKERAY.

Is the above true?

Write two paragraphs on, "Why we should say kind things of others, and not unkind things."

Write out a resolution for your own conduct in this regard.

Do you use long or short sentences?

## LXVI

## STYLE (CONTINUED)

*Descriptions—Choice of Words*

The length of sentences used is only one of the elements of an author's style. Another element is the kind of words used, long or short, common or uncommon, plain or picturesque.

The following are examples of different styles of description. They differ chiefly in the kinds of words used.

## (1)

*Read: —*

All the ways and doings of cattle are pleasant to look upon, whether *grazing* in the pasture, or *browsing* in the woods, or *ruminating* under the trees, or *feeding* in the stall, or reposing on the knolls.

It makes one's mouth water to see her (the cow) eat pumpkins, and to see her at a pile of apples is distracting. How she sweeps off the delectable grass! The sound of her grazing is appetizing; the grass betrays all its sweetness in parting under her sickle.—JOHN BURROUGHS.

Observe the four words used to describe the cow's eating, *grazing*, *browsing*, *ruminating*, *feeding*. Each describes a different manner of eating. Look up carefully the meaning of each. Does Mr. Burroughs not almost make you want to eat pumpkins and grass? Each word is just the right word. None are wasted.

Study the following words in the selection. See if you can substitute others for them without loss of feeling: *Pleasant, pasture, woods, under the trees, reposing, one's mouth water, distracting, sweeps off, delectable, appetizing, sweetness.*

## (2)

*Read: —*

Of all the wild world's inhabitants, feathered or furred, none outdo the saucy red squirrel in taunts, gibes, and mockery of their common enemy. Derision is expressed in every tone and gesture. His agile form is vibrant with it when he flattens himself against a tree trunk, toes and tail

quivering with intensity of ridicule or when from the topmost bough he pours down his chattering jeer.

— R. E. ROBINSON.

Do you think this as good a description of an animal as Mr. Burroughs's? Why? Do you really *feel with* the squirrel in this description as you do with the cow in the other? In which do the words paint a clearer picture?

Study these words and try to substitute others. See if you lose clearness. *Wild, saucy, taunts, common enemy, derision, agile, vibrant, flattens, quivering, intensity, topmost, chattering jeer.*

(3)

After studying these descriptions, write one yourself of some animal that you like, as a horse or a dog or a cat. Try to make the class feel about the animal as you do, by describing exactly those traits and actions that you admire.

Write a description of some bird or beast that you have observed with interest but have no feeling for, as a sparrow, or a beaver, or some other wild animal.

Make your description so clear that others can see the animal as you do, but without any feeling toward it.

## LXVII

### STYLE (CONTINUED)

#### *Descriptions — for Knowledge, for Feeling*

(1)

*Read : —*

Let me picture to you the foot-sore Confederate soldier, as buttoning up his faded gray jacket, the parole which was to bear testimony of his fidelity and faith, he turned his face southward from Appomattox in April 1865. Think of

him as, ragged, half-starved, heavy-hearted, enfeebled by want and wounds, having fought to exhaustion, he surrenders his gun, wrings the hands of his comrades in silence, and, lifting his tear-stained and pallid face for the last time to the graves that dot old Virginia's hills, pulls his gray cap over his brow, and begins the slow and painful journey. — HENRY W. GRADY.

Captain Allyn Capron was on the whole the best soldier in the regiment of the Rough Riders. He was the ideal of what an American regular army officer should be. He was fifth in descent from father to son who had served in the army of the United States, and in body and mind alike, he was fitted to play his part to perfection. Tall and lithe, a remarkable boxer and walker, a first-class rider and shot, with yellow hair and piercing blue eyes, he looked what he was, the archetype of the fighting man. — THEODORE ROOSEVELT.

Which of these two pictures is more vivid? In which can you *see* the man described? In which can you *feel with him*? See if, as you read, you can observe a difference between the styles of these two authors, similar to that between the styles of those who wrote the descriptions of the cow and the squirrel.

In which does the author seem to stand off and observe? In which does he seem to write as a comrade?

The authors have produced this difference chiefly by the words they have chosen.

Mr. Grady tells of the actions and feelings of the soldier, and makes you feel as he does. Mr. Roosevelt tells about the ancestors and physique of his soldier without any suggestion of feeling on any one's part. These effects are doubtless what the authors sought to produce. One was writing an oration intended to rouse feelings, the other a careful description.

Study the following words in the first selection. If you do not know the meaning of any one of them, use the dictionary. Try using others in their places. *Foot-sore, faded, fidelity, southward, ragged, half-starved, enfeebled, exhaustion, surrenders, wrings, tear-stained, graves, old, pulls, slow, painful.*

Do the new words improve or hurt the picture?

In like manner study these words in the second selection, and try the effect of using others in their places: — *On the whole, best soldier, ideal . . . should be, fifth in descent, fitted to play his part, perfection, tall and lithe, boxer, walker, rider, shot, yellow, piercing, archetype, fighting man.*

(2)

Write a description of some person whom you have seen or known, but about whom you have no especial feeling. Try to make a perfectly clear picture so that others may see the person, but be careful to say nothing to show feeling.

Write a description of some person whom you like or admire, in such a way as to make others like or admire the person.

LXVIII

STYLE (CONTINUED)

*Descriptions — Scientific and Literary*

(1)

POUTER PIGEONS

*Read: —*

The improved English pouter, when its crop is fully inflated, presents a truly astonishing appearance. The habit of slightly inflating the crop is common to all domestic

pigeons, but is carried to an extreme in the pouter. The males, especially when excited, pout more than the females, and they glory in exercising this power. If a bird will not, to use the technical expression, "play," the fancier, as I have witnessed, by taking the beak into his mouth, blows him up like a balloon; and the bird, then puffed up with wind and pride, struts about, retaining his magnificent size as long as he can. Pouters often take flight with their crops inflated. After one of my birds had swallowed a good meal of peas and water, as he flew up in order to disgorge them and feed his nearly fledged young, I heard the peas rattling in his inflated crop as if in a bladder. When flying, they often strike the backs of their wings together, and thus make a clapping noise.—CHARLES DARWIN.

This is a description of the pouter pigeon as studied by the great naturalist, Charles Darwin. Notice that it tells just what the observer saw. It does not draw inferences or make suggestions. It merely states facts without any coloring of fancy.

Such a description is called a *scientific* description.

(2)

Observe carefully some animal, taking notes from time to time, and then write an exact description, stating nothing but that you have observed. The ants in your terrarium, page 22, will make a good subject.

THE HOUSE FLY

(3)

*Read:—*

I believe we can nowhere find a better type of a perfectly free creature than in the common house fly. Not free only, but brave; and irreverent to a degree which I think no human republican could by any philosophy exalt himself to.

There is no courtesy in him. Strike at him with your hand, and to him the fact of the matter is, what to you it would be if an acre of red clay, ten feet thick, tore itself up from the ground in one massive field, hovered over you in the air for a second, and came crashing down with an aim. He steps out of the way of your hand and alights on the back of it.

You cannot terrify him, nor govern him, nor persuade him, nor convince him. The earth-worm has his digging; the bee her gathering and building; the spider her cunning network; the ant her treasury and accounts. All these are comparatively slaves, or people of vulgar business. But your fly, free in the air, free in the chamber—a black incarnation of caprice—wandering, investigating, flitting, flirting, feasting, at his will, with rich variety of choice in feast, from the heaped sweets in the grocer's window to those of the butcher's backyard, and from the galled place on your cab-horse's back to the brown spot in the road, from which, as the hoof disturbs him, he rises with angry republican buzz—what freedom is like his?

—JOHN RUSKIN.

Read this description carefully. It is very different from the description of the Pouter Pigeon (p. 125). It does not describe the fly. It rather *describes his actions*, and compares him to people and tells what he makes you think of. It is called a *literary* description.

(4)

Write about the mosquito, telling how he acts and stating all the thoughts that he suggests to you.

LXIX

REVIEW

Read "The War Dance" (p. 218).

Give the description orally.



Write a description of some exciting event that you have witnessed.

Make it as nearly like Parkman's description of the war dance as you can.

## LXX

### THE SKY

#### *Study of Literature*

#### (1)

*Read:—*

It is strange how little in general people know about the sky. It is the part of creation in which nature has done more for the sake of pleasing man, more for the purpose of talking to him and teaching him, than in any other of her works, and it is just the part in which we least attend to her.

There is not a moment of any day of our lives when nature is not producing scene after scene, picture after picture, glory after glory, and working still upon such principles of the most perfect beauty, that it is quite certain that it is all done for us, and intended for our pleasure.

—JOHN RUSKIN.

Discuss this selection and see if you agree with Mr. Ruskin.

Tell why you think the selection beautiful.

Did you ever study the sky to see its beauties? When does it appear most beautiful to you, in the morning, at noon, or at sunset? When it is perfectly clear, when there are a few clouds, or many? What kinds of clouds do you most admire?

Write a description of the most beautiful sky that you can recall.

Try to use *descriptive adjectives* (see p. 208) that tell exactly how the sky appeared to you.

## (2)

*Memorize* the following stanza from Shelley's poem "The Cloud": —

I bring fresh showers for the thirsting flowers,  
From the seas and the streams;  
I bear light shade for the leaves when laid  
In their noonday dreams.  
From my wings are shaken the dews that waken  
The sweet buds every one,  
When rocked to rest on their mother's breast,  
As she dances about the sun.  
I wield the flail of the lashing hail,  
And whiten the green plains under.  
And then again I dissolve it in rain  
And laugh as I pass in thunder.

How many pictures do you see in this stanza?

What are the first three pairs of rhymes? Do they all occur at the ends of lines?

## LXXI

## TOPIC FOR COMPOSITION

## OUR DEBT TO SOCIETY

*Read* : —

The private poor man hath cities, ships, canals, bridges built for him. He goes to the post office and the human race run on his errands; to the book shop, and the human race read and write of all that happens for him; to the court house, and nations repair his wrongs. He sets his house upon the road, and the human race go forth every morning, and shovel out the snow and cut a path for him. — EMERSON.

Write paragraphs, telling of different things that your country, state, or town, does for you.

## LXXII

## A NEW YEAR'S WISH

*Memorize : —*

What rarer gift than this can be ?  
What kindlier wish than this for thee ?  
That through the far tip-toeing years  
That steal upon one ere he hears,  
You still may know the simple joys  
That came to us as girls and boys ;  
The sunny skies, the golden days  
That lit our childhood's happy ways ;  
The honest faith in God and men  
That makes the heart beat high again :  
The eager look for each to-morrow,  
The buoyant heart that bears its sorrow,  
The steadfast, onward, upward going  
That reaps the fruit of all its sowing ;  
And through it all the joys that lurk  
In daily toil and honest work.

— EDWIN OSGOOD GROVER.

Copyright, by Alfred Bartlett.

## LXXIII

## PONTIAC'S SPEECH

(1)

*Study of a Story*

*Read : —*

"A Delaware Indian," said Pontiac, "conceived an eager desire to learn wisdom from the Master of Life; but, being ignorant where to find him, he had recourse to fasting,

dreaming, and magical incantations. By these means it was revealed to him that by moving forward in a straight, undeviating course, he would reach the abode of the Great Spirit. He told his purpose to no one, and having provided the equipments of a hunter,—gun, powder-horn, ammunition, and a kettle for preparing his food, he set out on his errand. For some time he journeyed on in high hope and confidence.

“At length, emerging from the forest, he saw before him a vast mountain of dazzling whiteness. . . . After great toil and suffering, he at length found himself at the summit.

“A rich and beautiful plain lay before him, and at a little distance he saw three great villages, far superior to the squalid wigwams of the Delawares. As he approached the largest and stood hesitating whether he should enter, a man gorgeously attired stepped forth, and, taking him by the hand, welcomed him to the celestial abode. He then conducted him into the presence of the Great Spirit, where the Indian stood confounded at the unspeakable splendor which surrounded him. The Great Spirit bade him be seated, and thus addressed him : —

“‘I am the Maker of heaven and earth, the trees, lakes, rivers and all things else. I am the Maker of mankind, and because I love you, you must do my will. The land on which you live I have made for you, and not for others. Why do you suffer the white men to dwell among you? My children, you have forgotten the customs and traditions of your forefathers. Why do you not clothe yourself in skins as they did, and use the bows and arrows and the stone-pointed lances which they used? You have bought guns, knives, kettles, and blankets from the white men until you can no longer do without them; and, what is worse, you have drunk the poison fire-water which turns you into fools. Fling all these things away; live as your wise forefathers lived before you.

“ ‘And as for these English, these dogs dressed in red, who have come to rob you of your hunting grounds and drive away the game, — you must lift your hatchet against them. Wipe them from the face of the earth and then you will win my favor back again, and once more be happy and prosperous. The children of your great father, the king of France, are not like the English. Never forget that they are your brethren. They are very dear to me, for they love the red men and understand the true mode of worshipping me.’ ” — FRANCIS PARKMAN.

Tell the story of the Delaware Indian.

Make an outline of it. What are the three parts?

Pontiac was a great Indian chief. He was bitterly opposed to the English and his object in making this speech was to make the Indians fight against them and for the French. Was it a good speech for that purpose? If you had been an Indian, how would it have made you feel?

Read, one at a time, the various pictures that Pontiac describes, as —

The hunter setting out to visit the Great Spirit.

The approach to the Great Spirit and the interview.

What are the clearest pictures?

Close your book and write a description of one picture, as exactly as you can.

(2)

Imagine yourself at an Indian Council, deciding between war and peace with some enemy. Write a speech on one side or the other. Use as many figures of speech as you can.

## LXXIV

## EXPERIMENTS IN PHYSICS

*Accuracy of Statement*

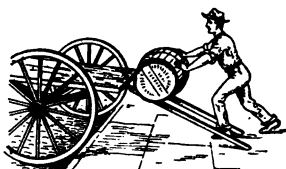
## (1)

*Elements of Machines*

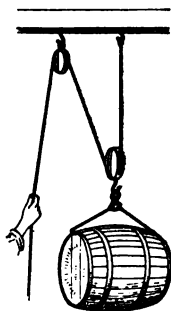
In the class room, in the manual training room, or at home, make models of (a) lever, (b) pulley, (c) inclined plane, (d) screw, (e) wedge, (f) wheel and axle.



(a) THE LEVER



(c) THE INCLINED PLANE



(b) THE PULLEY

Describe fully how you made each machine. Discuss their uses. Tell in how many different kinds of machinery you can find each. Write an exact description of each element studied.

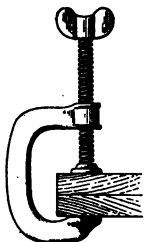
---

*To the Teacher.* — Following are some simple experiments illustrating a few of the most common laws and phenomena of physics. The teacher should select such as appeal to him as likely to interest the class and as not too difficult for them to work out. Many practical illustrations should be given of each law studied. The various experiments should be fully described and the conclusions drawn should be exactly stated, both orally and in writing. *Exactness of statement should be the language aim of these lessons.* The apparatus required can most of it be readily secured or made by the pupils. For additional experiments, see pp. 148-151.

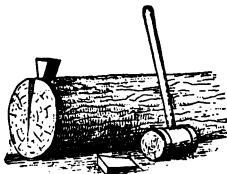
(2)

*Capillary Attraction*

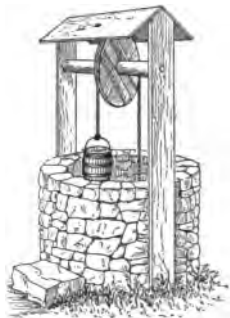
Place two tubes of small bore, one in a vessel of mercury, the other in water. Note the rise or fall of the



(d) THE SCREW



(e) THE WEDGE



(f)

THE WHEEL AND AXLE

liquid in the tubes, also the shape of the surface of the liquid in the small tubes. Describe in exact language your experiment.

Place the end of a blotter in ink. Write exactly what you did, what happened, and the reason.

(3)

*Air Pressure*

Place a bit of paper over the top of a tumbler full of water. Invert the tumbler. Why does the paper stay on? Why does not the paper bulge with the weight of the liquid?



Into a battery jar of water plunge a small glass tube. Place a finger over the upper end of the tube. Draw the tube out of water. Ex-

plain the fact that water is held in the tube. Remove the finger. Describe, orally, exactly what you did and the result. Write a careful explanation.

## LXXV

## THE OTHER FELLOW

*Read and reproduce orally:—*

Dr. Oliver Wendell Holmes says that in every one of us there are two persons. First, there is yourself, and then there is the Other Fellow! Now one of these is all the time doing things, and the other sits inside and tells what he thinks about the performance. Thus, I do so and so, act so and so, seem to the world so and so; but the Other Fellow sits in judgment on me all the time.

I may tell a lie, and do it so cleverly that the people may think I have done or said a great and good thing; and they may shout my praises far and wide. But the Other Fellow sits inside and says, "You lie! you lie! you're a sneak, and you know it!!" I tell him to shut up, to hear what the people say about me; but he only continues to repeat over and over again, "You lie! you lie! you're a sneak, and you know it!!"

Or, again, I may do a really noble deed, but perhaps be misunderstood by the public, who may persecute me and say all manner of evil against me falsely; but the Other Fellow will sit inside and say, "Never mind, old boy! It's all right! stand by!"

And I would rather hear the "Well done" of the Other Fellow than the shouts of praise of the whole world; while I would a thousand times rather that the people should shout and hiss themselves hoarse with rage and envy than that the Other Fellow should sit inside and say, "You lie! you lie! you're a sneak, and you know it!!"

—WILLIAM HAWLEY SMITH.



Do you know the Other Fellow?

Did he ever tell you that what you were doing was right or wrong? Relate an instance.

## LXXVI.

### BRUTUS AND ANTONY

#### *Study of Literature*

If you have read Shakespeare's play "Julius Cæsar," you will recognize these selections.

Julius Cæsar had become master of Rome. Brutus, Cassius, and other Roman nobles, although friends of Cæsar, thought that he had too much power and was dangerous to the liberty of the people. So they conspired against him and killed him in the senate house. The people of Rome were greatly excited. Brutus appeared before them and made a speech in defense of the assassination. He was followed by Marc Antony, who was a friend of Cæsar and had not joined the conspirators but hated them. Antony brought Cæsar's body before the people.

Read the two orations and see which you think the more likely to rouse the people and gain their sympathy.

#### (1)

*Read :—*

*Brutus.* Romans, countrymen, and lovers! hear me for my cause, and be silent, that you may hear; believe me for mine honor, and have respect to mine honor, that you may believe; censure me in your wisdom, and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Cæsar's, to him I say that

Brutus' love to Cæsar was no less than his. If then that friend demand why Brutus rose against Cæsar, this is my answer: Not that I loved Cæsar less, but that I loved Rome more. Had you rather Cæsar were living, and die all slaves, than that Cæsar were dead, to live all freemen? As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him; but as he was ambitious, I slew him. There is tears for his love, joy for his fortune, honor for his valor, and death for his ambition. Who is here so base that would be a bondman? If any, speak, for him have I offended. Who is here so rude that would not be a Roman? If any, speak, for him have I offended.

*Study of Brutus's Speech:—*

Why does Brutus, who was a rich noble, address the crowd of rough people as "countrymen and lovers"? Does he seem to you sincere?

Observe the compound and complex sentences beginning, "Hear me for my cause." (See pp. 278-280.) Do the clauses "that you may hear," "that you may believe," "that you may the better judge," make the imperative verbs *hear, be silent, believe, and have respect* seem less harsh?

If you had been a Roman citizen, how would you have felt?

Why does Brutus say "*Brutus*' love to Cæsar" and "*Brutus* rose against Cæsar," rather than "*my* love" and "*I* rose"?

Why does he not continue this form and say, "not that *Brutus* loved Cæsar less, but that *Brutus* loved Rome more"?

Observe how he leads up to his reason for killing Cæsar, stating first Cæsar's virtues and their reward

and then his one vice and its punishment. Then observe how he appeals to their love of freedom as his excuse for killing Cæsar.

Would you have believed him ?

Observe the words *there is tears*. What word would you use instead of *is*? In Shakespeare's time people were not so particular about the rules of grammar as they are now.

Select your favorite passage in Brutus's speech, copy it, and commit it to memory.

(2)

*Read :—*

*Antony.* Friends, Romans, countrymen, lend me your ears;  
I come to bury Cæsar, not to praise him.

The evil that men do lives after them,  
The good is oft interred with their bones;  
So let it be with Cæsar.

Here, under leave of Brutus and the rest,—

For Brutus is an honorable man,  
So are they all, all honorable men,—

Come I to speak in Cæsar's funeral.

He was my friend, faithful and just to me;

But Brutus says he was ambitious;

And Brutus is an honorable man.

When that the poor have cried, Cæsar hath wept;

Ambition should be made of sterner stuff.

Yet Brutus says he was ambitious;

And Brutus is an honorable man.

\* \* \* \* \*

[Shows Cæsar's mantle, blood-stained and cut.

If you have tears, prepare to shed them now.

You all do know this mantle:

\* \* \* \* \*

Look! in this place ran Cassius' dagger through;

Through this the well-beloved Brutus stabb'd;  
 And as he plucked his cursed steel away,  
 Mark how the blood of Cæsar followed it,  
 As rushing out of doors, to be resolv'd  
 If Brutus so unkindly knock'd, or no;  
 For Brutus, as you know, was Cæsar's angel:  
 Judge, O ye gods, how dearly Cæsar lov'd him!  
 This was the most unkindest cut of all;  
 For, when the noble Cæsar saw him stab,  
 Ingratitude, more strong than traitors' arms,  
 Quite vanquished him: then burst his mighty heart;  
 And, in his mantle muffling up his face,  
 Even at the base of Pompey's statua,  
 Which all the while ran blood, great Cæsar fell.  
 O, what a fall was there, my countrymen!  
 Then I, and you, and all of us fell down,  
 Whilst bloody treason flourished over us.  
 O, now you weep, and I perceive you feel  
 The dint of pity: these are gracious drops.  
 Kind souls, what! weep you when you but behold  
 Our Cæsar's vesture wounded? Look you here,  
 Here is himself, marr'd, as you see, with traitors.

*[Shows the body of Cæsar.]*

\* \* \* \* \*

I come not, friends, to steal away your hearts:  
 I am no orator, as Brutus is,  
 But, as you know me all, a plain blunt man,  
 That love my friend; and that they know full well  
 That gave me public leave to speak of him.  
 For I have neither wit, nor words, nor worth,  
 Action, nor utterance, nor the power of speech,  
 To stir men's blood: I only speak right on;  
 I tell you that which you yourselves do know,  
 Show you sweet Cæsar's wounds, poor, poor dumb mouths,  
 And bid them speak for me: but, were I Brutus,

And Brutus Antony, there were an Antony  
Would ruffle up your spirits, and put a tongue  
In every wound of Cæsar that should move,  
The stones of Rome to rise and mutiny.

*Study of Antony's Speech:—*

Notice how Antony's opening words differ from those of Brutus.

What was Brutus's purpose? What Antony's?

Does he mean it when he repeatedly calls Brutus and the rest "all honorable men"?

Why does he show the mantle?

What do you think of the figure beginning "Mark how the blood of Cæsar followed it"?

What would be the natural effect upon a crowd, of this display of the mantle?

What does Antony say really killed Cæsar?

Why does Antony compare his oratory with that of Brutus? Does he describe his own accurately?

Was he wise to show first the mantle, then the body?

Do you think prose or verse more effective for speeches such as Brutus's and Antony's? Which of the speeches do you like the better? Why?

LXXVII

TOPICS FOR COMPOSITION WRITING

*Correlating Language with Geography*

The largest state in the Union.

The smallest state in the Union.

The productions of my own state.

The natural wonders of Arizona.

The sugar plantations of Louisiana.

The Hudson River.  
 The wheatfields of Dakota.  
 The earthquake in California.

## LXXVIII

## WATERLOO

*Study of a Poem*

*Read : —*

There was a sound of revelry by night,  
 And Belgium's capital had gathered then  
 Her beauty and her chivalry, and bright  
 The lamps shone o'er fair women and brave men;  
 A thousand hearts beat happily; and when  
 Music arose with its voluptuous swell,  
 Soft eyes looked love to eyes which spake again,  
 And all went merry as a marriage-bell;  
 But hush! hark! a deep sound strikes like a rising knell!  
 Did ye not hear it? — No, 'twas but the wind,  
 Or the car rattling o'er the stony street;  
 On with the dance! Let joy be unconfined!

\* \* \* \* \*

But, hark! the heavy sound breaks in once more,  
 As if the clouds its echo would repeat;  
 And nearer, clearer, deadlier than before!  
 Arm! arm! it is — it is the cannon's opening roar!

\* \* \* \* \*

And there was mounting in hot haste: the steed,  
 The mustering squadron, and the clattering car,  
 Went pouring forward with impetuous speed,  
 And swiftly forming in the ranks of war;  
 And the deep thunder, peal on peal afar;  
 And near, the beat of the alarming drum  
 Roused up the soldier ere the morning star;

While thronged the citizens with terror dumb,  
Or whispering with white lips, — "The foe! they come!  
they come!" — BYRON.

This poem represents a scene in Brussels just before the famous battle of Waterloo where the great conqueror Napoleon met his final defeat. The English officers were being entertained by the people of Brussels at a dance when the first attack was made.

Find all you can about the battle. Then study the poem for the pictures and the figures of speech.

Observe the changing pictures of the poem.

What is the picture in the first eight lines? What new pictures do you see in

"But hush! hark!"

"On with the dance! Let joy be unconfined!"

"Nearer, clearer, deadlier than before."

"Mounting in hot haste."

"Deep thunder, peal on peal afar."

"The foe! they come! they come!"

Try to see these pictures one after the other.

Study the words to see just how they make the pictures clear. Why *revelry*? What do *beauty* and *chivalry* mean? Would it have been as well to have said *men* and *women*? Why *fair women* and *brave men*? Why *soft eyes*? *Deep sound*? *Rising knell*? *Heavy sound*? *deadlier*? *The alarming drum*? *White lips*? *Whispering*?

Commit to memory such passages as please you.

## LXXIX

### THE CONGRESS OF THE UNITED STATES

Gather your facts, make an outline, and write of the organization and the work of the Congress.

Suggestions : 1. Senate ; Members, How elected, How many, Term of Office, Presiding Officer, Duties, Committees. 2. House of Representatives ; — the same questions as for the Senate.

## LXXX

## WORDS OF WISDOM

*Memorize : —*

Doth not wisdom cry ? and understanding put forth her voice ?

She standeth on the top of high places, by the way in the places of the paths.

She crieth at the gates, at the entry of the city, at the coming in at the doors.

Unto you, O men, I call ; and my voice is to the sons of men.

O ye simple, understand wisdom ; and ye fools, be ye of an understanding heart.

Receive my instruction and not silver, and knowledge rather than gold.

For wisdom is better than rubies, and all the things that may be desired are not to be compared to it.

I, wisdom, dwell with prudence, and find out knowledge of witty inventions.

The fear of the Lord is to hate evil.

Pride and arrogance and the evil way and the froward mouth do I hate.

Counsel is mine and sound wisdom. I am understanding. I have strength.

By me kings reign and princes decree justice.

By me princes rule and nobles, even all the judges of the earth.

I love them that love me and those that seek me early shall find me.

— THE BIBLE.



Study this selection until you understand it.

Why does Wisdom cry so anxiously?

Mention the different things that she says to the sons of men.

See how beautifully and with what perfect clearness she speaks.

Search until you see every picture and every figure of speech, and understand every truth in the selection.

## OUTLINES

THAT MAY BE USED IN ADDITION TO THOSE ON SIMILAR  
TOPICS OR AS SUBSTITUTES FOR THEM

### ARCHERY

*Outline:—*

1. Early uses of archery by primitive man,—weapon easily made,—used to obtain food and fight enemies.

Consult cyclopedias and other books; write and illustrate accounts.

2. Ancient Archery.—Egyptian, Hebrew, Assyrian, Greek, Roman.

Consult histories, paintings, sculpture, literature. Find and copy all the references to the bow and arrow in literature that you can, especially where used as figures of speech.

Find and write a story of some great bowman. Write a careful account of all that you can find about the use of archery by some one nation.

3. Different kinds of bows and arrows, used in different countries—Asia, Africa, North America, England.

Gather pictures of as many kinds as possible. Write careful descriptions. Divide the class and have archery contests with the bows and arrows you have made. Write accounts of these contests.

4. What put an end to archery in war and hunting?

5. Archery as Sport.—Write a discussion on this subject, telling why it is a good sport and giving rules for it.

---

*To the Teacher.*—From this subject may be drawn a series of most interesting lessons, involving history and literature and suggesting various written and oral language lessons, as well as games, manual training subjects, and dramatization. If books are not available for the study of this subject, other similar topics may be pursued in like manner, as *The History of the Plow, Gunpowder, Swords.*

6. Robin Hood. His early life, hatred of the Normans, how he became an outlaw, his character, his followers, how they lived, Little John, Alan-a-dale, Maid Marian. King Richard: How he came to Sherwood Forest, meeting Robin Hood, their merry-making, the King pardons Robin Hood and his band.

## MONEY

*Outline:—*

- (a) Uses of money.
- (b) Historic moneys — cattle, shells, iron, copper, precious metals.
- (c) Modern money — metal and paper. What each is.
- (d) Coins of different lands.
- (e) United States money, various coins and bills.
- (f) Making money —
  - (1) Coin. (a) Metals used, form in which they come from the mine.
  - (b) The mint, how sustained, how many, where, the oldest mint.
  - (c) The process, assaying, refining, annealing and drawing, alloying, cutting, weighing, washing with acid, stamping (the die), milling and fluting, inspecting, storing.
  - (2) Paper, by whom made, preparing paper, patterns, engraving, printing, counting, storing, old bills.
- (g) How money gets into use, — banks, paying bills of government.

---

*To the Teacher.*—This subject fits well with the study of civics. The outline given here may be expanded or contracted at will. The pupils should themselves gather as much information as possible, to be supplemented by the teacher. The result may be either papers written by the individual pupils on selected topics, or better, a co-operative, elaborate account combining the work of the different pupils.

(h) Treasury Department — Secretary, other officials, business.

### ROADS

- Make a careful outline and write an article on "Roads" for a magazine.

Here are a few suggestions : —

Importance of roads.

Historic roads, military roads.

Who owns the roads ?

Who pays for making and maintaining them ?

Country roads — good and poor ; how made ?

City streets, paving and curb.

Who can use roads ? How may they be used ?

Rules of the road.

### CLOTHING

*Outline : —*

1. Uses of clothing — warmth, ornamentation. (Write a brief statement.)

2. Varying with climate and civilization. Gather pictures and write a description of an arctic costume and a torrid-zone costume.

3. National and historical varieties of clothing: Solomon, Nebuchadnezzar, Socrates, Cæsar, King Arthur, Queen Elizabeth, Raleigh, John Smith, the Puritan, the Quaker. Modern simplicity, men's and women's clothing — which is simpler ? why ?

Write discussions of some of these topics, illustrating them with drawings, paintings, and collected pictures. Imagine you are with one of the people mentioned and

---

*To the Teacher.* — These topics may be pursued as fully as your time and the aids available allow. These rather full outlines may be abbreviated or expanded at pleasure. Use various forms of expression, as letters, stories, debates.

write a letter to a friend describing the costumes that you see.

4. Material — paint, bark, skins, cloth.

5. Making clothing — at home, in shops and factories, the tailor and the dressmaker. Ready-made clothing.

6. Fashion — sensible and foolish fashions. Discuss proper regard for clothing.

### EXPERIMENTS IN PHYSICS

Perform such of the following experiments as you can. In most cases you can make or bring from home the necessary apparatus. Take careful notes of your experiments and observations. Write them fully, describing your preparation and the apparatus, and telling exactly what you did and the results. State in each case what principle the experiment illustrates. (See pages 133, 134.)

#### (1)

##### *Heat*

1. To prove that solids conduct heat.

(a) Place the end of a wire in a flame, holding the other end in the hand. What does the rise of temperature prove? (b) Place wax balls along an iron wire and a copper wire. Twist these wires together at one end; place this end in the flame. Notice the effect on the balls. What does this prove concerning the conductive power of different metals?

2. Do liquids conduct heat?

Fill a test tube partly full of water; take hold of the test tube near the base and allow the alcohol flame to

strike near the surface of the liquid. What happens? How do liquids become heated?

3. To study the heating of water.

Partly fill a flask with water, sprinkle on the surface of the water a little sawdust. Place the flask over an alcohol lamp. Watch the action. What does this prove?

4. To study the heating of air.

In a cigar box bore one large hole and at a distance from this several smaller holes. Place a student-lamp chimney over the large hole. Light a candle and place it over the group of smaller holes and over it place another chimney. Hold a smoking piece of paper over first one chimney then the other. So study the air currents.

From experiments 3 and 4 work out a system of heating and ventilation.

5. To prove that solids expand when heated.

Have a ball which exactly fits into a ring of metal. Heat the ball, try to pass it through the ring.

6. To prove that liquids expand when heated.

Note the rise of the mercury when a thermometer bulb is held in the hand.

7. To prove that gases expand when heated.

Clasping a flask in the hands, plunge its mouth into a jar of water. Note the air bubbles rising from the flask into the jar. Why do they rise?

## (2)

### *Sound*

1. To show that sound travels in waves.

Blacken a piece of glass. Fasten a fine needle with

wax to one prong of a tuning fork. Strike the fork : allow the needle to vibrate lightly against the plate. Observe and explain.

2. Place a long piece of wood, as a ruler, against the outer ear. Strike the tuning fork very lightly and place its handle against the outer end of the wood. What is the effect ?

3. To show interference of sound.

Strike a tuning fork ; roll it gently in the fingers so that different positions are presented to the ear. Note that at intervals sounds are heard and again not heard. Why is this so ? This same thing may be noticed when holding or rolling the fork over the mouth of an empty bottle.

4. Resonance.

Hold a vibrating fork over a bottle ; pour in water until the sound is reënforced. What does this teach ? Apply this knowledge to the piano, organ, and other instruments: have they any such aid ?

5. Sympathetic vibration.

Sing into a piano. What do you hear ? Do all the wires respond ?

It is interesting at this point to discuss the subject of echoes. Some positions may be found in or near the school building, where an echo can be produced. Apply, in explanation, the principle learned in the experiments.

### (8)

#### *Light*

1. To prove that light travels in straight lines.

Pull down the window shades ; make a small hole in

one. Slap two blackboard erasers together in front of this hole. Chalk dust in the air will show the lines of light.

2. To show that every part of an object sends to us rays of light.

Cut a small hole in the bottom of a chalk box. Cover this with tin foil and make a pin hole in the foil. Cover the top of the box with oiled paper. Turn the tin-foiled end toward the window or an object without. Observe the inverted image on the oiled paper. Explain.

3. Reflection of light.

The formation of an image in a mirror shows this principle.

4. Refraction of light.

Place a coin in a glass so that standing at one side you can just see it over the edge of the vessel. Pour in water; account for the apparent change of the position of the coin.

#### (4)

#### *Magnetism*

1. Law of Poles. By bringing together two like and two unlike poles of magnets, show this law.

2. Place the like poles of two magnets together, sprinkling iron filings between. Do the same with two unlike poles.

3. By running a magnet under a sheet of paper covered with iron filings, show that magnetism acts through solids.

4. Place a magnet in water; sprinkle over the surface iron filings. Does magnetism act through the water?



## STUDIES IN PLANT LIFE

## (1)

*Soil*

Discuss all the experiments and observations. Take full notes of each one. Write the results, a chapter at a time, using the following outline: —

1. Our dependence upon soil — what comes from soil ; its character : Examine different kinds through a magnifying glass. Pound up a piece of rock and examine that ; see if some of the larger particles will scratch glass. What is the difference between the soil and the pounded rock ? Place seeds in both and watch the results.

2. How soil is made.

(a) Exposure to air. (b) Action of water. (c) Rubbing together of pieces of rock, as by the sea and rivers.

Visit places, as the seashore, or a river or brook bed, to see soil forming.

3. Uses of soil.

(a) To hold plants in place. (b) To serve as a source of food supply. (c) To hold moisture. (d) To store up fertilizers.

(If possible, study this subject out of doors.)

To test moisture, weigh some soil, then place it in a dish over a fire for an hour. Then examine it and weigh it again.

---

*To the Teacher.* — In all schools except those located in the densely populated sections of very large cities the material for a satisfactory study of soil is easily obtained. The experiments may be made in the school gardens, in window boxes or in small individual boxes, as cigar boxes, on the children's desks.

#### 4. Conditions affecting fertility.

- (a) Texture: firm, loose, coarse, soggy. (b) Moisture.  
(c) Temperature.

Gather different kinds of soil, as firm, loose, heavy, coarse, dry, moist.

Plant seeds in two specimens of each. Keep one of these in the sunlight and warmth; the other in a dark, cool place. Watch results.

Write your record and your conclusions carefully, following the outline.

### (2)

#### *How Plants breathe and change Mineral Matter into Food*

EXPERIMENT I. To prove that plants contain a great amount of water. Weigh and measure some leaves. Place some in the sun and some in books. After a time weigh and measure them again.

EXPERIMENT II. To prove that water circulates through roots and stem to the leaves. Place in red ink the stem of a white carnation.

EXPERIMENT III. To prove that plants (leaves) give off moisture. (a) Cover two glasses of water with pasteboard. Thrust the stems of a plant through a hole in each board, allowing it to touch water. Remove the leaves of one stem and cover each stem with a tumbler. On which tumbler does moisture condense? (b) Place a mirror over a leaf on a table. See whether moisture condenses.

EXPERIMENT IV. To prove that plants take food in dilute form. Place the stem of one flower in a strong solution of salt and of another flower in a weak solution; let them stay for some time. Observe the result.

**EXPERIMENT V.** To prove that sunlight gives color. Grow oats in the dark. Pin black paper over one of several stalks growing in the light.

**EXPERIMENT VI.** To prove that leaves take in carbon dioxide and give off oxygen. Use two jars. Place leaves in one. Invert the jars under water. Through a tube blow carbon dioxide (breath) into each jar. After a day or two, test with a lighted match.

Write a full account of each experiment and your conclusion. State at the end how plants breathe and take nutriment.

### (3)

#### *Wayside Weeds*

Take a walk where weeds are growing and observe any of the common weeds, as burdock, plantain, sweet clover, dandelion, peppergrass.

1. Make records of your observations in note books, stating carefully the plants observed and all the conditions and conclusions.

2. Discuss your notes in class.

3. Write a full account of your observations and conclusions, with drawings.

1. Conditions with reference to **LIGHT**.

(a) Arrangement of leaves. Length of petiole. (b) General arrangement: rosette, mosaic, etc. (c) Angle of light: leaves that grow near the ground. (d) Leaves that

---

*To the Teacher.* — This is a study of conditions, to ascertain how nature takes care of even the weeds; how the various parts of the plant are so arranged as to secure the needed light and moisture and support under different conditions.

The observations must necessarily be made out of doors. If this is impossible, the lessons should be omitted.

receive light on only one side. (e) General observations.  
(f) Conclusions.

2. Conditions with reference to WATER.

(a) Kind of root. (b) Change of root to suit different conditions of moisture. (c) Comparison of spread of branches and spread of root.

3. Conditions with reference to SOIL.

(a) Character of soil: top and subsoil. (b) Conditions of root that result from the character of the soil. (c) Adaptability of plant to wet and dry places. (d) Conditions of plants on hillsides and on bottom lands. (e) Conclusions.

4. Conditions with reference to WIND.

(a) Result of the action of the wind on form of plant and stalk. (b) Exposed alone to wind. (c) Protected from wind. (d) Growing on hilltop and in hollow, on east and on west side of hill. (e) Seed dissemination.

5. Conditions with reference to NUMBER OF PLANTS GROWING TOGETHER.

(a) Effects on shape of plants. (b) Effects on vigor. (c) Position of blossoms. (d) Effects on conditions usually produced by wind. (e) General.

Schoolroom experiment to show development of bulbs when exposed to light and when covered, when kept warm and when kept cool.

(4)

*Forestry*

1. The Value of the Forest.

(a) Beauty in the landscape. (b) Supplies wood, the material most used by man: for what? (c) Affects weather: how? (d) Distributes moisture: effect on streams and lakes, evaporation, rainfall.

**2. Enemies of the Forest.**

(a) Fires. (b) Animals browsing on young trees. (c) Neglect. (d) Wasteful cutting.

**3. The Needs of the Forest.**

(a) Protection against fires. (b) Protection against waste. (c) Cutting and clearing (growing space). (d) Protection of young growth for reproduction.

**4. Scientific lumbering.**

(a) Methods of selecting, felling, transporting. (b) Avoidance of waste in sawing and disposing of refuse. (c) By-products utilized.

**5. Forestry in the United States.**

(a) Forest reserves. (b) State laws for inspection and protection. (c) Arboretums in cities.

**6. Special Topics.**

(a) The life of a tree: parts, food, breathing, growth, rings, heart wood, and sap wood, where the life is. (b) The "big trees." (c) Turpentine. (d) The eucalyptus in the United States. (e) Maple sugar. (f) Trees of peculiar interest: the bamboo, the bread fruit, the palm, the banyan.

**\* HOMER AND HIS POEMS**

One of the greatest poets of all time was Homer, a blind minstrel who wandered about Greece singing his wonderful songs to the delight of warrior and matron, of age and youth. His songs fall into two cycles, both suggested by a war which for ten years the Greeks waged against the ancient and rich city of Troy.

---

*\* To the Teacher.* — These outlines, like others, offer opportunity for a great variety of work, individual and coöperative.

Do not fail to make use of other expressive activities, in addition to writing. These stories offer opportunity for making many things, as armor, boats, chariots.

One of these cycles is called the *Iliad*, the other the *Odyssey*. The *Iliad* is so called from *Ilium*, one name of the city of Troy. It tells the causes of the war, the preparation for it, and its story. The hero of the *Iliad* is Achilles, the bravest of the Greeks.

The *Odyssey* is named from Odysseus, one of the names of its hero, Ulysses; it tells of his wanderings after the close of the war and of his final return to his home.

Find, and tell in class, all you can about the Trojan war and the story of its heroes. Write accounts of them and their achievements.

*Suggested Outlines:—*

#### ACHILLES

1. Story of the Apple of Discord and the decision of Paris.

2. The marriage of Menelaus and Helen, the oath of the Greek chieftains.

3. The carrying away of Helen.

4. The declaration of war and the departure.

5. Stories of the war:

(a) Quarrel of Agamemnon and Achilles. (b) Achilles sulks. (c) Hector and Patroclus. (d) Achilles and Hector. (e) Death of Hector. (f) The Wooden Horse. (g) Capture of Troy. (h) Death of Achilles.

#### ULYSSES

1. Character: wily, brave, courteous, wise.

2. Journeynings after the close of the war. — Incidents: Cyclops, The Sirens and Circe, The Lotus-eaters, Proteus, Calypso, Scylla and Carybdis.

*Summary of Rules for Punctuation in Part One*

The comma (,) is used:—

To separate a direct quotation from the preceding part of the sentence.

The semicolon (;) is used:—

To separate the parts of a sentence where a pause is needed longer than a comma requires and not so complete as a period requires.

To separate parts of a sentence that are subdivided by commas.

The colon (:) is used:—

To separate a long quotation from the introductory statement.

To separate parts of a sentence that are subdivided by semicolons.

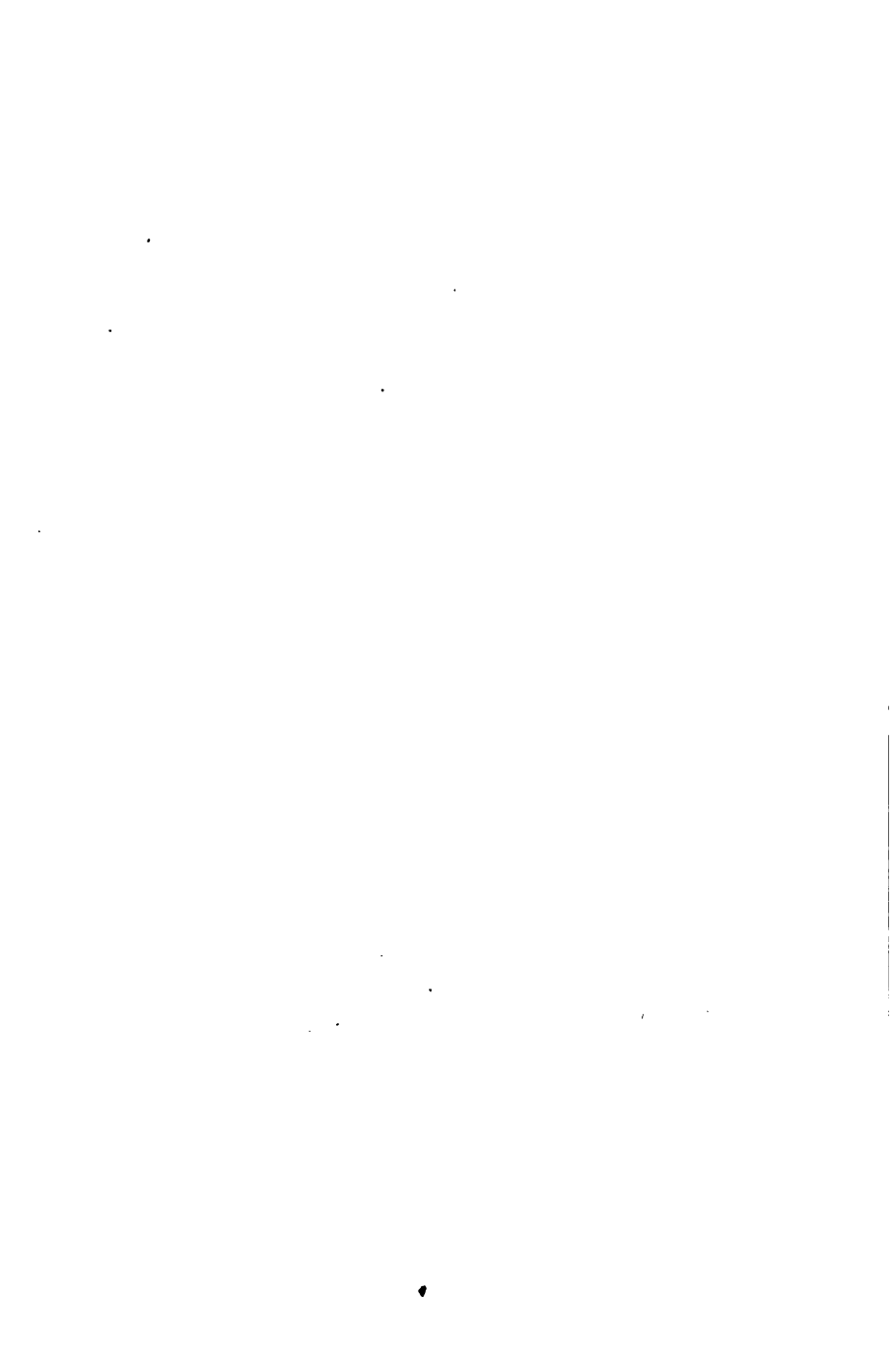
After the salutation at the beginning of a letter.

Quotation marks (“ ”) are used:—

To separate the parts of a sentence which are quoted, from the part not quoted.

## **PART TWO. GRAMMAR**





## SECTION ONE

### THE SENTENCE

#### I

#### *Parts of Speech*

A **noun** is the name of a person, place, or thing.

A **pronoun** is a word used in the place of a noun.

*I, you, he, she, it,* and their families are called **personal pronouns**.

An **adjective** is a word used to modify the meaning of a noun or a pronoun.

A **verb** is a word used to state or assert something about some person, place, or thing.

An **adverb** is a word used to modify the meaning of a verb, an adjective, or another adverb.

A **preposition** is a word used to show the relation of a noun or a pronoun to some other word in the sentence.

A **conjunction** is a word used to join together words or sentences.

#### *Sentences*

Sentences that are statements are called **declarative sentences**.

Sentences that ask questions are called **interrogative** sentences.

Sentences that command or direct are called **imperative** sentences.

Sentences that express sudden feeling or emotion are called **exclamatory** sentences.

Every sentence may be divided into two parts, the **subject** and the **predicate**.

### *Paragraphs*

A **paragraph** is a group of words consisting of one or more sentences, all **relating to the same topic**. It is usually a sub-division of a longer composition.

## II

### THE SENTENCE—SUBJECT AND PREDICATE

#### (1)

Coming events cast their shadows before. — CAMPBELL.

Where are the snows of yesteryear? — D. G. ROSSETTI.

Toll for the brave, the brave that are no more. — COWPER.

What a fall was there, my countrymen! — SHAKESPEARE.

One of these sentences expresses a statement, one a question, one a command, and one an exclamation.

What name do we give to each? Find and copy a sentence of each kind in "How Alfred the Great learned to Read" (p. 13).

Though the sentences studied above are of different kinds, they all express thoughts.

Every thought must be about something. You cannot think of nothing. So every statement of a thought in words must have a word or words to tell what the

thought is *about*, and other word or words to tell what the thought *is*.

The sentence "King Ethelwulf had five sons," is a statement *about* King Ethelwulf. The person writing the sentence was thinking about him.

The *thought* that is stated about King Ethelwulf is that he *had five sons*.

The word or words naming that about which the thought is expressed are called the *subject* of the sentence. The word or words expressing the thought about the subject are called the *predicate*.

A sentence is a group of words consisting of a subject and a predicate and expressing an entire thought.

What is the subject and what the predicate of the sentence "King Ethelwulf had five sons"?

The subject and the predicate of a sentence may each be a single word as—

*Subject*

Birds

*Predicate*

flock

or a group of words, as

*Subject*

Birds of a feather

*Predicate*

flock together

Observe the following :—

*Subject*

The youngest, named  
Alfred,

*Predicate*

was loved by both his  
father and his mother  
beyond all his brothers

*Subject*

I

*Predicate*

have but one lamp by which  
my feet are guided

In the command the subject is *you* or *thou*. It is usually, but not always, omitted: —

(Subject expressed) "Thou too, sail on."

(Subject omitted) "Lay on, Macduff."

(2)

Write separately the subject and the predicate of each of the following sentences: —

"A soft answer turneth away wrath."

"Good books are good friends."

"Wisdom is better than rubies."

"Evil communications corrupt good manners."

"All labor is noble and good."

"The way of the transgressor is hard."

"A merry heart maketh a cheerful countenance."

"Grievous words stir up anger."

"A man is known by the company he keeps."

(3)

Whenever the subject or the predicate is a group of words, there is usually *one* word that is the principal word, the others being its modifiers.

In "a soft answer turneth away wrath," what group of words is the subject? What noun is the principal word in the group? What group of words is the predicate? What verb is the principal word in this group?

*Answer* is called the **simple subject**, the words *a* and *soft* are called the **modifiers** of the simple subject, and *a soft answer* is the **complete subject**.

*Turneth* is the **simple predicate**, *away* and *wrath* are the **modifiers** of the simple predicate, and *turneth away wrath* is the **complete predicate**.

Point out the simple and the complete subjects and predicates in the sentences given in (2).

## (4)

Here is a list of subjects and a list of their predicates, which are not arranged in the same order. Fit each subject with its predicate and write out the sentences : —

The little birds upon the tree	sat on a wall.
The cow	couldn't pick Humpty Dumpty up again. .
The sheep	is red.
The mouse	is blue.
Little Jack Horner	grow on bushes.
He	grow on trees.
She	has many eyes.
Humpty Dumpty	spin silken webs.
All the king's horses and all the king's men	are very intelligent.
The rose	are singing summer songs to me.
The violet	is in the meadow.
Roses	is in the corn.
Apples	ran up the clock.
The fly	is the land of the free.
Spiders	discovered America.
Elephants	was said to be "first in
America	war, first in peace, and
Columbus	first in the hearts of his
The Declaration of Independence	countrymen."
Washington	sat in the corner.
	put in his thumb, and pulled out a plum.
	shall have music wherever she goes.
	was signed on July 4th, 1776.

In the sentence, "Harry and I ran and hid," the subject consists of the two words *Harry* and *I*, and is called a **compound subject**. The predicate consists of the two verbs *ran* and *hid*, and is called a **compound predicate**. The words forming a compound subject or a compound predicate are usually joined by conjunctions, but not always; as, "John, Henry and I sang, danced and whistled."

When the conjunction is omitted, a comma is always supplied.

(5)

#### A GAME

Let some members of the class write on the black-board subjects of sentences that all are familiar with, and let the others supply the proper predicates. Let others write predicates for the class to find the subjects.

### III

#### DECLARATIVE SENTENCES

##### *Order of Subject and Predicate*

(1)

Crafty men contemn studies.

Simple men admire them.

Wise men use them. — BACON.

What kind of sentences are the above?

Which comes first in each, the subject or the predicate?

In most *declarative sentences* the subject comes before the predicate. This is called the *natural order*.

Read the following sentences from "Hiawatha": —

Two good friends had Hiawatha.  
Straight between them ran the pathway.  
Never grew the grass upon it.  
Most beloved by Hiawatha  
Was the gentle Chibiados.  
Beautiful and childlike was he.  
Dear, too, unto Hiawatha  
Was the very strong man, Kwasind. — LONGFELLOW.

Name the subject and the predicate in each.

Which comes first in each sentence?

Can you see any reason for placing the predicates before the subjects in these sentences?

This order is called the *inverted order*.

Find in your readers ten declarative sentences in which the predicates are placed before the subjects.

Do you find them in prose or in poetry?

The *inverted order* is used often in poetry and sometimes in prose to make emphatic the thought expressed by the predicate.

(2)

THE CHARGE OF THE LIGHT BRIGADE

*Read and study : —*

Half a league, half a league,  
Half a league onward,  
All in the Valley of Death  
Rode the six hundred.  
“Forward, the Light Brigade!  
Charge for the guns!” he said:  
Into the Valley of Death  
Rode the six hundred.

“Forward, the Light Brigade!”  
Was there a man dismay’d?



Not tho' the soldier knew  
Some one had blunder'd:  
Theirs not to make reply,  
Theirs not to reason why,  
Theirs but to do and die,  
Into the Valley of Death  
Rode the six hundred.

Cannon to right of them,  
Cannon to left of them,  
Cannon in front of them  
Volley'd and thunder'd;  
Storm'd at with shot and shell,  
Boldly they rode and well,  
Into the jaws of Death,  
Into the mouth of Hell  
Rode the six hundred.

Flash'd all their sabers bare,  
Flash'd as they turn'd in air,  
Sab'ring the gunners there,  
Charging an army, while  
All the world wonder'd:  
Plunged in the battery smoke,  
Right thro' the line they broke.  
Cossack and Russian  
Reel'd from the saber stroke  
Shatter'd and sunder'd.  
Then they rode back, but not,  
Not the six hundred.

Cannon to right of them,  
Cannon to left of them,  
Cannon behind them  
Volley'd and thunder'd;  
Storm'd at with shot and shell

While horse and hero fell,  
They that had fought so well  
Came thro' the jaws of Death  
Back from the mouth of Hell,  
All that was left of them,  
Left of six hundred.

When can their glory fade?  
O the wild charge they made!  
All the world wondered.  
Honor the charge they made;  
Honor the Light Brigade,  
Noble six hundred!

—TENNYSON.

Find all you can about this famous charge.  
Read the poem aloud. Try to read it as if you felt it.  
Read again the last sentence of the first stanza. In  
what *order* is it written?

Change it to the *natural* order and read it.

Which is better? Why?

"Some nouns have irregular plurals," changed to  
the inverted order, would read, "Irregular plurals  
have some nouns."

Which is better? Why?

Find another sentence in the inverted order.

Do you think the natural order would be better in  
this place?

When you say, "Here is he," do you mean exactly  
the same as when you say, "He is here"? What is the  
difference?

(3)

Change the following sentences from the *inverted* to  
the *natural* order: —

Loud rings the Nation's cry,  
Union and Liberty! One evermore!—HOLMES.

And 'mongst them sat the Count de Lorge, with one for  
whom he sighed. — HUNT.

Ill fares the land, to hastening ills a prey,  
Where wealth accumulates and men decay. — GOLDSMITH.

Change the following sentences from the *natural* to  
the *inverted* order : —

My father had a small estate in Nottinghamshire.  
I was the third of five sons.

He sent me to Emanuel College at fourteen years of age,  
where I resided three years and applied myself close to my  
studies. — DEFOE.

Washington Irving was one of the first American  
writers who can really be called great.

He wrote histories, biographies, essays, and stories. His  
essays are perhaps the works by which he is best known.

Mr. Irving never married, but made a home for some  
nieces who had been left poor.

He was much admired and loved.

His home stood on the banks of the Hudson River and  
was called Sunnyside.

Which do you like better in these sentences, the  
natural or the inverted order? Why?

#### IV

#### AUXILIARIES — VERB PHRASES

##### REMEMBER

##### (1)

*Read : —*

“Henry, you did not feed your rabbits last night and the  
poor creatures were terribly hungry this morning.”

"Oh, mother," said Henry, "I didn't think."

"No, you didn't think," said his mother. "Will you ever learn to think?"

"I do think sometimes, mother."

"Yes, you do think sometimes, but *sometimes* is not enough. Suppose your father should remember only sometimes to provide food for you, or suppose he should not remember at all."

"But he does remember," said Henry.

"Yes," said his mother, "and you may well be thankful that he takes better care of you than you do of your rabbits. Now you may go and feed the poor creatures."

"All right, mother, and I will remember next time."

— B. G. WEST.

What is the use of verbs?

In "I do think sometimes," *do think* is the verb. It means almost the same as *think*, but is a little more emphatic.

It is made of the verb *think* and the verb *do*. *Think* is the principal word, and *do* helps make the meaning emphatic.

*Do* is called an **auxiliary**, which means *helper*.

Some other auxiliaries are *does*, *did*, *may*, *might*, *can*, *could*, *will*, *would*, *should*.

*Do*, *does*, and *did* are used more commonly with *not* than without.

"You did not feed your rabbits" means the same as "you fed not your rabbits."

(For fuller treatment see pages 223 and 226.)

(2)

Copy from "Remember" all the verbs having *do*, *does*, or *did* as *auxiliaries*, and write them without the auxiliaries, as "You fed not your rabbits."

Can you leave out the auxiliaries *may, can, will, might, could, or would* without changing the meaning?

Copy from your readers ten *auxiliaries* with their verbs and rewrite, without auxiliaries, those that you can without changing the meaning.

**A verb with its auxiliary is called a *verb phrase*.**

## V

### NEGATIVES—ORDER IN A SENTENCE

#### THE PERSIAN'S GRATITUDE

*Read:—*

Though I had always been poor, I had never complained of my lot, nor murmured against the will of heaven, but once, when my feet were bare and I had nothing with which to shoe them. Then did I bitterly find fault and thought not of the blessings that I still enjoyed. While thus grumbling at my hard lot, I entered the temple and there I beheld a man who had no feet. Then did I offer up praise and thanksgiving for God's goodness to me, and I bore with patience my want of shoes. — From *The Gulistan* (adapted).

In the first sentence "I had never complained" is the statement.

Write it without the word *never*.

What is the difference in meaning?

The sentence *denies* that *I* (the subject) ever *complained*.

The words *not, no, none, nothing, nobody, never, neither, nor*, are called *negatives*, which means *deniers*, because they *deny*. They all have *not* or *no* in them.

*None* is equivalent to *no one* or *not any*.

*Nothing* is equivalent to *no thing* or *not anything*.

*Nobody* is equivalent to *no person* or *not anybody*.

*Never* is equivalent to *not ever*.

*Neither* is equivalent to *not either*; *nor* to *and not*.

Copy all the negatives in "The Persian's Gratitude."

There should be but one negative in a single statement; as, "I have said nothing."

To say, "I haven't said nothing," is equivalent to saying, "I have said something."

It is called a *double negative*.

**Double negatives should not be used.**

In former times double negatives were allowed but modern authorities forbid their use.

In the statement "I had never complained," notice the order of words. Where is *never* placed?

In the natural order of words in declarative sentences a negative comes between the auxiliary and its verb.

## VI

### EXPLETIVES "IT" AND "THERE"

There was a bright fire in the wide old fireplace.

It was pleasant to sit in the dancing light. — WEST.

See if you can find the subjects and the predicates of these sentences.

The subject of the first is not *there*, but *a bright fire in the wide old fireplace*.

In what order is the sentence written?

Change it to the natural order.

It will then read, "A bright fire in the wide old fire place (there) was."

The second sentence, in the natural order, would read, "To sit in the dancing light (it) was pleasant."

The words *there* and *it* are often used merely to introduce sentences. When so used, they are called **expletives**. (Expletive means *filling out*.)

Sentences introduced by the expletives *it* or *there* are in the inverted order.

What is the subject and what the predicate in each of the following sentences?

There was lack of woman's nursing; there was dearth of woman's tears. — NORTON.

There is a pleasure in the pathless woods. — BYRON.

It is not good to wake a sleeping hound. — CHAUCER.

It is better to learn late than never. — PUBLIUS SYRUS.

Write these sentences in the natural order.

Find or write ten sentences beginning with the expletives, *there* or *it*.

Change these sentences to the natural order, putting brackets around the expletives.

In the following sentences what are *it* and *there*?

The quality of mercy is not strained;  
It droppeth as the gentle rain from heaven  
Upon the place beneath: it is twice blessed;  
It bleeseth him that gives and him that takes.

— SHAKESPEARE.

There she stands, with her foot upon the sands.

— LONGFELLOW.

---

*To the Teacher.* — If the pupils have trouble with the distinction between the pronoun "it" and the expletive "it," and between the expletive "there" and the adverb "there," explain the difference by referring to the idea of the subject — what is the sentence about?

## VII

## INTERROGATIVE SENTENCES — ORDER

## (1)

Are we not each of us born into the world provided with one body, and only one, which must last us as long as we live in the world?

Is it not by means of this body that we feel, learn, and accomplish everything?

Is it not a most wonderful and beautiful set of instruments?

Can we ever replace any of them?

Can we ever have any of them made as good as new after it has become seriously out of order?

— HELEN HUNT JACKSON.

What kind of sentences are the above?

How do you know?

Would you be able to tell if there were not question marks at the end of each?

*We* is the subject of the first sentence, and all the other words together are the predicate.

Name the subjects and the predicates of the other sentences.

Are they arranged in the *natural order*, or in the *inverted order*?

Write ten questions or find them in your reader.

In which order are they written?

Would not the order often tell whether a sentence is a question or a statement?

In an interrogative sentence the entire predicate or a part of it usually comes before the subject of the sentence.



## (2)

Answer all the questions asked by Mrs. Jackson in section (1).

Can you answer each of them by a single word?  
What is the answer to each sentence?

Find or write five sentences that can be answered by *yes*.

Find or write five sentences that can be answered by *no*.

Read the following questions and their answers:—

What is the best of all laudable things?

What is the most valuable of all possessions?

What is the best of all gains?

What is the best of all kinds of happiness?

The best of all laudable things is skill.

The best of all possessions is knowledge.

The best of all gains is health.

The best of all kinds of happiness is contentment.

— From *A Hindoo Catechism*.

Could these questions be answered by *yes* or *no*?

The subject of the first question is not *what*.

*The best of all laudable things* is the subject of the thought.

Hence these words taken together make the subject of the sentence.

*What* merely asks the question.

The predicate is *is what*.

This sentence changed to the natural order would read, "The best of all laudable things is what?"

In what order are the subject and the predicate of interrogative sentences usually placed?

Name the subjects of the three other questions.

Rewrite these questions in the natural order.

What are the predicates?

(8)

In questions that may be answered by *yes* or *no*, what shows that they are questions?

Other questions, like those in section (2), are written in the inverted order and also have **question words** as the first words. The question words are *who*, *whose*, *whom*, *which*, *what*, *how*, *when*, *where*, *why*.

Copy or make a sentence using each question word correctly.

Name the subject in each.

Name the predicate in each.

Rewrite the sentences in the natural order.

VIII

IMPERATIVE SENTENCES—ORDER

(1)

THE FATHER OF THE FAMILY

*Read:—*

Once on a time there was a man who was out on a journey. At last he came to a big, fine farm, and there was a house so grand that it might well have been a little palace.

"Here it would be good to get leave to spend the night," said the man to himself, as he went inside the gate. Hard by stood an old man with gray hair and beard, who was hewing wood.

"Good evening, father," said the wayfarer. "Can I have house-room here to-night?"

"I'm not father in the house," said the graybeard. "Go into the kitchen, and talk to my father."

The wayfarer went into the kitchen, and there he met a man who was still older, and who lay on his knees before the hearth, and was blowing the fire.

"Good evening, father," said the wayfarer. "Can I get house-room here to-night?"

"I'm not father in the house," said the old man; "but go in and talk to my father. You'll find him sitting at the table in the parlor."

So the wayfarer went into the parlor, and talked to him who sat at the table. He was much older than either of the other two, and there he sat, with his teeth chattering, and shivered and shook, and read out of a big book, almost like a little child.

"Good evening, father," said the man. "Will you let me have house-room here to-night?"

"I'm not father in the house," said the man who sat at the table, whose teeth chattered, and who shivered and shook; "but speak to my father, who sits on the bench yonder."

So the wayfarer went to him who sat on the bench, and he was trying to fill himself a pipe of tobacco; but he was so withered up and his hands shook so with the palsy that he could scarce hold the pipe.

"Good evening, father," said the wayfarer again. "Can I get house-room here to-night?"

"I'm not father in the house," said the old withered fellow; "but speak to my father, who lies in bed yonder."

So the wayfarer went to the bed, and there lay an old, old man, who, but for his pair of big staring eyes, scarcely looked alive.

"Good evening, father," said the wayfarer. "Can I get house-room here to-night?"

"I'm not father in the house," said the old man with the

big eyes; "but go and speak to my father, who lies yonder in the cradle."

So the wayfarer went to the cradle, and there lay a man as old as the hills, so withered and shriveled he was no bigger than a baby, and it was hard to tell that there was any life in him, except that there was a sound of breathing every now and then in his throat.

"Good evening, father," said the wayfarer. "May I have house-room here to-night?"

It was long before he got an answer, but the end was, that he said, as all the rest had done, that he was not father in the house. "But go," said he, "and speak to my father; you'll find him hanging up in the horn yonder against the wall."

So the wayfarer stared about round the walls, and at last he caught sight of the horn; but when he spied him who hung in it, he looked like a film of ashes that had the likeness of a man's face. Then the wayfarer was so frightened that he screamed out:—

"Good evening, father! Will you let me have house-room here to-night?"

Then a chirping came out of the horn like a little tomtit, and it was all he could do to make out that the chirping meant, "YES, MY CHILD."

And now a table came in which was covered with the costliest dishes; and when he had eaten, there came in a good bed with reindeer skins; and the wayfarer was so very glad because he had at last found the right father in the house. — P. C. ASBJÖRNSEN.

How many kinds of sentences do you find in this story?

Copy one of each kind.

In the first paragraph, in what order is each sentence written?

Write in the *natural* order those that are *inverted*.  
Explain *there* as used twice in the paragraph.

(2)

What is the first *imperative* sentence in the story?  
Does it contain a subject?

The subject is really the word *you*, but it is not given. If it were given, the sentence would read,  
“*You* go into the kitchen and talk to my father.”

In imperative sentences the subject is always *you*. It is almost always omitted.

Copy all the imperative sentences in the story and supply the subjects.

Name the subjects of all the declarative sentences.

Name the predicates of all the interrogative sentences.

## IX

### EXCLAMATORY SENTENCES — ORDER

How sweet the moonlight sleeps upon this bank!

— SHAKESPEARE.

Look, how the floor of heaven is thick inlaid with patines  
of bright gold! — SHAKESPEARE.

How great a matter a little fire kindleth! — *Bible*.

What a fall was there, my countrymen! — SHAKESPEARE.

Stand! The ground's your own, my braves! — PIERPONT.

Could you tell that these sentences are exclamatory,  
if it were not for the mark?

Exclamatory sentences express strong feeling, or sudden thought.

Turn to the selection from "The Building of the Ship" (p. 78), and pick out all the exclamatory sentences.

Exclamatory sentences do not have a particular form of their own. Sometimes they are *declarative* sentences, and sometimes they are *imperative*.

Find one of each kind in "The Building of the Ship."

What feelings do they show?

Sometimes exclamatory sentences are in the *natural* order, and sometimes they are in the *inverted* order. Find one of each kind in "The Building of the Ship."

Find in your readers and copy an exclamatory sentence that is *declarative*, one that is *imperative*, one that is in the *natural order*, and one that is in the *inverted order*.

Name the subject and the predicate in each.

Sentences classified as declarative, interrogative, imperative, or exclamatory are sometimes said to be **classified by meaning**.

Classify *by meaning* the following: —

Press where ye see my white plume shine amidst the ranks of war. — MACAULAY.

Where is the man who can live without dining?

— MEREDITH.

Come and trip it as you go,

On the light fantastic toe. — MILTON.

The proper study of mankind is man. — POPE.

To what base uses may we return! — SHAKESPEARE.

Her voice was ever soft,

Gentle and low, — an excellent thing in woman.

— SHAKESPEARE.

There's nothing like being used to a thing. — SHERIDAN.

## SECTION TWO

### PARTS OF SPEECH—THE INFLECTIONS AND RELATIONS OF WORDS

#### X

#### DEFINITION OF PARTS OF SPEECH—INFLECTION

##### (1)

##### *Parts of Speech*

What is language? (See p. 8.)

There is another word that means the expression of thought in words. This word is *speech*. Although at first *speech* meant merely what was *spoken* or uttered with the voice, it afterward came to mean anything expressed in words, whether spoken or written. Correct speech is in sentences. *A sentence is the regular form of speech.*

We have learned that words have special uses in speech; some are names, some describe, some assert. Every word does something.

These uses in speech, that is, in sentences, have given the words special names. Some of these names we have learned, as *nouns, adjectives, verbs.*

In the sentence "Great Cæsar fell," the noun *Cæsar* names the subject, the adjective *great* describes it, and the verb *fell* asserts. The words *Great Cæsar* together are the subject. The thought is about

*Great Caesar.* Each word expresses a *part* of the thought, hence the words are all *parts* of the sentence, that is, *parts of speech*.

Words are divided into eight classes according to their uses in speech. These classes are called the eight **Parts of Speech**.

They are **nouns, adjectives, pronouns, verbs, adverbs, conjunctions, prepositions, and interjections.**

(2)

*Inflection*

“How strange it was to hear in Asgard’s streets the footfall of a wolf! Her walls had echoed the stories of brave deeds and the songs of heroes, but never before a wolf’s howl.”

Here are two sentences. Each one expresses a thought. Each is made up of words (parts of speech). Each word helps make the thought clear.

Copy all the *singular* nouns in the sentences. Write the plural forms.

What change in *form* is made in each of these cases?

In changing from the singular to the plural, what change in *thought* is expressed?

In studying sentences we study the *relations of words*. There are many of these relations and many ways of showing them.

In the first sentence, what is the relation of *footfall* to *wolf*?

Could you express it in any other way? Would not the *wolf’s footfall* mean the same?

In the second sentence we have *wolf’s howl*. Express that in another way.



A change of relation may be shown by changing the form of a word. Thus, 's added to *wolf* shows possession.

**Inflection is changing the form of a word to show a change in meaning or relation.**

## XI

### NOUNS—COMMON AND PROPER NOUNS

#### (1)

JOHN MAYNARD

*Read:—*

John Maynard was pilot of the steamer *Ocean Queen* which plied on Lake Erie between Buffalo and Detroit. He was well known as an honest, intelligent man; and now the time came when he was to prove himself as true a hero as ever lived.

One bright midsummer day, as the *Ocean Queen* was steaming toward Buffalo, smoke was seen ascending from below. The captain at once directed the mate, Simpson, to go down and see what caused the smoke. Presently the officer returned, his face pale as ashes, and whispered, "Captain, the ship is on fire!"

The terrible tidings quickly spread among the passengers, of whom there were more than a hundred. "The ship is on fire!" they uttered with blanched lips. "The ship is on fire!"

The captain was a cool, self-possessed man. Having called up all hands, he issued quick, sharp orders. Buckets of water were dashed upon the fire; but as the steamer carried a large quantity of rosin and tar, the flames spread so quickly that all effort to extinguish them was vain. To add to the horror of the situation, the lake steamers at

that time seldom carried boats. The *Ocean Queen* had none.

The passengers rushed to the pilot, and anxiously asked, "How far are we from Buffalo?"

"Seven miles."

"How long before we can reach it?"

"Three quarters of an hour, at our present rate of speed."

"Is there any danger?"

"Danger *here*. See the smoke bursting out! Go forward, if you would save your lives!"

Passengers and crew — men, women, and children — crowded the forward part of the ship. John Maynard stood at the wheel.

The flames burst forth in a sheet of fire; clouds of smoke arose.

The captain shouted through his trumpet, "John Maynard!"

"Ay, ay, sir!"

"Are you at the helm?"

"Ay, ay, sir!"

"How does she head?"

"Southeast by east, sir!"

"Head her southeast, and run her on shore!"

Nearer, and nearer yet she approached the shore. Again the captain cried out, "John Maynard!"

The response came feebly, "Ay, ay, sir!"

"Can you hold out five minutes longer, John?"

"By God's help I will!"

The old man's hair was scorched from the scalp; one hand disabled, his knee upon the stanchion, and his teeth set, with his other hand upon the wheel, he stood firm as a rock.

He beached the ship; every man, woman, and child was saved as John Maynard dropped, and his spirit took flight to its God. — JOHN B. GOUGH.

What are **nouns**?

Write in a list all the nouns that begin with capital letters, in the first two paragraphs of "John Maynard."

Write in another list all those that do not begin with capitals.

Why are capitals used with the nouns in the first list?

Do the words *John Maynard* stand for one particular man or for any one of a number of men?

Does *Ocean Queen* stand for a particular boat or for any one of a number of boats?

Does *Buffalo* stand for a particular city or for a class of cities?

Each of the words in your first list is the name of some particular object and not of a class of objects. It belongs to one object alone.

Does the word *pilot* always stand for *John Maynard*? May not the word *pilot* be used for any pilot, whatever his personal name may be?

Does the word *steamer* mean any particular boat or is it simply a name for all boats moved by steam?

Each noun in the second list is the name of a class of objects and may be used of any object of the class.

The nouns in the first list are called **proper nouns**; those in the second list, **common nouns**.

A proper noun stands for some particular person or object.

A common noun stands for any one of a class of objects.

Write ten proper nouns and ten common nouns.

## (2)

Long ago most men had but one name each, as John or William. As there were many Johns and many Williams, there was often confusion. So, to distinguish one John from another, a word was added to the name, which in some way described each particular John.

Sometimes it was his occupation, and he was called John the smith, or John the dyer, or John the painter. Sometimes he was called merely John, William's son, or James's son. Sometimes the color of hair or eyes or complexion gave John his designation. A famous king was known as Long Beard; another one, who had red hair, as Rufus the Red. There were John the brown, and John the black, and John the white. Sometimes people were called after the place where they lived, as John of the moor, or John of the forest.

In time this descriptive word became part of the name itself and the man had two names, — as John Smith, John Dyer, John Painter, John Williamson, John Brown, John Black, John White, John Moor, John Forest.

When you say *John the dyer*, what kind of noun is dyer?

When you say *John Dyer*, what kind of noun is Dyer?

So a *common* noun may become a *proper* noun.

What is a "given name"? What else is it called?

What is a "surname"? What else is it called?

Write the names of as many people as you can whose surnames were once common nouns or adjectives

## (3)

Write an imaginary story of a poor man who, by doing some great thing, made of the *common* name of his occupation a worthy *proper* name for himself.

## XII

## INFLECTION OF NOUNS

*Number — Case*

## (1)

## HAROLD'S MARBLES

*Read:—*

Our boy, Harold, was playing marbles yesterday with the other boys on the street. I stopped to watch them. They were playing "for keeps."

The other boys were older than Harold, and were taking advantage of his youth and ignorance. As a result, I noticed that our boy's marbles grew fewer and fewer, while the other boys' pockets grew fatter and fatter.

Pretty soon Harold had no marbles at all. Then he began to cry. "Cry-baby!" shouted the big boys, in derision, as they made off with the marbles and left poor Harold alone and disconsolate.

I was sorry for the little fellow, although I felt that he had learned a good lesson. So I called him to me and dried his tears.

"Here, Harold," I said, "is some money. Go buy yourself some more marbles, and when you have them, keep them to play with. But don't play for keeps; it is gambling, and the gambler deserves to lose."

"But those boys gambled and they didn't lose," sobbed Harold. "They kept their own and took mine too."

"Yes," I replied, "but they will lose; they will meet some bigger and brighter boys in their turn, and the new boys' pockets will be full, while your tormentors' pockets will grow as flat as yours are. It is the way of the world, Harold."

"What does that mean?" said the boy.

"Oh, you will find out soon enough, my boy," said I. "But if you gamble, you will find out too soon. For remember, the gambler always loses in the end."

Harold looked puzzled and sighed and ran off to buy his new stock of marbles. — J. VERENS.

What are inflections?

In this story you find the word *boy* used with all its inflections.

You find *boy*, *boys*, *boy's*, *boys'*. How are they formed?

What is the mark (') called?

What does it show?

The inflections of *boy* may be written in this way:—

	SINGULAR	PLURAL
Nominative	<i>boy</i>	<i>boys</i>
Possessive	<i>boy's</i>	<i>boys'</i>

The objective case of a noun has the same form as the nominative.

Use each of the forms in a sentence.

When do you use *boy's*? When *boys*? When *boys'*?

Write in the same way the inflected forms of —

*Man, girl, mother, sister, horse, cuckoo, general, flower.*

Use each form in a sentence.

## (2)

Nouns are inflected to show **number**, **gender**, and **case**.

**Number** is the form of a word which shows whether it refers to *one* or *more than one*.

There are two numbers, *singular* and *plural*.

*Boy* is in the singular number.

*Boys* is in the plural number.

**Case** is the use of a noun that shows its relation to other words.

In the first sentence of "Harold's Marbles," *Our boy, Harold*, is the subject of the sentence.

What is the subject of the first sentence in the second paragraph?

They are both said to be in the **nominative case**.

In the second paragraph we have *boy's* marbles and *boys'* pockets.

What is the *relation* of *boy's* to *marbles*?

What is the relation of *boys'* to *pockets*?

*Boy's* and *boys'* are both in the **possessive case**.

In what number is each?

In "Still in thy right hand carry gentle peace," *peace* is called the object of *carry*, and *hand* the object of *in*. Both are said to be in the **objective case**.

The **nominative case** of a noun is the form used when the noun is the subject of a sentence.

The **possessive case** of a noun is the form used to show possession.

The **objective case** of a noun is used when the noun is the object of a verb or a preposition. Its form is the same as that of the **nominative**.

## XIII

## INFLECTION OF NOUNS

*Number — Plurals*

## (1)

Write the singular forms of the following plurals : —

*Boys, girls, schools, houses, folios, trios.*

Write the plural forms of the following : —

*Book, lesson, day, horse, cameo.*

What is added to the singular of each of these words to form the plural ?

Write the singular form of each of the following : —

*Lasses, topazes, wishes, witches, boxes.*

Write the plural form of each of the following : —

*Blush, tax, adz, watch, loss.*

What is added to the singular of each of these nouns to form the plural ?

## (2)

Most plurals of nouns are formed by adding *s* to the singular.

Some words add *es* to form the plural because in these words the *s* alone could not be sounded.

Add *s* to *Miss, lash, latch, box, fes* and try to pronounce them. You cannot do it because a sound like that of *s* is in the ending of each of these words.

What are the plurals of each of these words ? How are they formed ?

Notice that the words end in *s, sh, ch, x, or z.*



Make a rule for the plurals of words with these endings.

Find as many words as you can that form their plurals in this way and write them in a list.

## (3)

The plurals of some words are formed in still other ways.

Notice the following : —

<i>fly</i>	<i>sky</i>	<i>lady</i>
<i>flies</i>	<i>skies</i>	<i>ladies</i>

With what letter do the singular forms all end ?

How are the plurals formed ?

Notice the following : —

<i>play</i>	<i>toy</i>	<i>key</i>
<i>plays</i>	<i>toys</i>	<i>keys</i>

These nouns also end in *y*. How are their plurals formed ?

Words ending in *y* after a consonant form the plural by dropping *y* and adding *ies*.

All other words ending in *y* form the plural in the regular way by adding *s*.

Find five other nouns ending in *y* after a vowel, and write both their singular and their plural forms.

Find five other nouns ending in *y* after a consonant, and write both their singular and their plural forms.

## (4)

Write the singular forms of : —

*leaves, shelves, thieves.*

Write the plurals of : —

*wife, self, calf.*

These nouns in *f* or *fe* change *f* or *fe* to *ves* to form the plural.

<i>leaf</i>	<i>shelf</i>	<i>loaf</i>	<i>wolf</i>
<i>leaves</i>	<i>shelves</i>	<i>loaves</i>	<i>wolves</i>
<i>beef</i>	<i>thief</i>	<i>calf</i>	<i>sheaf</i>
<i>beeves</i>	<i>thieves</i>	<i>calves</i>	<i>sheaves</i>
<i>half</i>	<i>wharf</i>	<i>elf</i>	<i>self</i>
<i>halves</i>	<i>wharves</i>	<i>elves</i>	<i>selves</i>
<i>staff</i>	<i>wife</i>	<i>life</i>	<i>knife</i>
<i>staves</i>	<i>wives</i>	<i>lives</i>	<i>knives</i>

Write sentences using the plurals of each of these nouns.

(5)

What are the plurals of : —

*foot, tooth, man, woman, ox, goose, child, mouse, louse ?*

These nouns have *irregular* plurals, and must simply be remembered.

Write sentences using the plurals of each of the above nouns.

(6)

<i>potato</i>	<i>piano</i>
<i>potatoes</i>	<i>pianos</i>

Most nouns ending in *o* after a consonant form the plural by adding *es*. A few add *s* to form the plural. These are mostly musical terms, as *piano, solo, alto*.

Find as many as you can and write them in sentences.

Other words ending in *o* form the plural regularly, as : —

<i>cameo</i>	<i>embryo</i>	<i>trio</i>
<i>cameos</i>	<i>embryos</i>	<i>trios</i>

## (7)

SING.	PLUR.	SING.	SING.
<i>deer</i>	<i>deer</i>	<i>salmon</i>	<i>sheep</i>
<i>trout</i>	<i>trout</i>	<i>moose</i>	<i>grouse</i>
<i>swine</i>	<i>swine</i>	<i>herring</i>	<i>bass</i>

Some nouns have the singular and the plural alike.

Write sentences using each of the above nouns as plural.

## (8)

Some nouns have two plurals, usually with different meanings, as : —

<i>brother</i> . . . .	<i>brothers</i> or <i>brethren</i> .
<i>penny</i> . . . .	{ <i>pennies</i> (single coins).
	{ <i>pence</i> (amount of money).
<i>fish</i> . . . . .	<i>fish</i> or <i>fishes</i> .
<i>cloth</i> . . . . .	{ <i>cloths</i> (pieces of cloth).
	{ <i>clothes</i> (garments).
<i>die</i> . . . . .	{ <i>dies</i> (stamps).
	{ <i>dice</i> (cubes used in games).
<i>genius</i> . . . . .	{ <i>geniuses</i> (men of genius).
	{ <i>genii</i> (imaginary beings).

Write sentences using the plural forms of each of these nouns correctly.

## (9)

Notice the following plurals : —

Cross your *t*'s. Add your 2's and 3's. Cross out the *s*'s.

Letters and figures form the plural by adding 's.

(10)

SING.	PLUR.
<i>dish pan</i>	<i>dish pans</i>
<i>tooth powder</i>	<i>tooth powders</i>

Most compound words change only the last word to form the plural.

Write sentences using the plural forms of *house cat*, *class room*, *baby carriage*, *door mat*.

It is correct to say either *The Misses Brown* or *The Miss Browns*.

To form the plural of a proper noun used with a title, either the name or the title may be inflected, but not both.

#### XIV

#### INFLECTION OF NOUNS—CONTINUED

##### *Case—The Possessive*

(1)

##### THE TRAVELERS

*Read:—*

The cargo of our boat was a medley strange enough to have made a good museum for the late Mr. Barnum. There were Mr. Hicker, Mr. Hicker's wife, and their three daughters, the Misses Hicker. Then there were the Misses Hicker's parrots and the parrots' cages. There were Mrs. Hicker's brother-in-law and sister-in-law and cousins, the brother-in-law's five trunks and two dogs, each with a basket to sleep in, and a separate package of dogs' food, the sister-in-law's two children, the sister-in-law's children's cats, the sister-in-law's children's cats' rugs and milk bottles, not to mention footmen and maids with their belongings, and the countless unnecessary articles so dear to the

heart of the inexperienced traveler—boxes, bags, rugs, cases of prepared food, liquors, medicines, mineral waters, and children's playthings. — J. VERENS.

Notice the possessive forms in the singular, — *Mr. Hicker's* and *brother-in-law's*, — and the difference between the two plural possessive forms, *cats'* and *children's*.

In general, the possessive sign is used only with names of persons, animals, and objects personified.

The possessive singular of nouns is formed by adding the apostrophe and *s* ('*s*) to the nominative, as *boy's*.

If the word ends in an *s* sound and has more than one syllable, the apostrophe only is usually added, as *mistress'*.

The possessive plural is formed by adding the apostrophe (') to the nominative when the plural ends in *s*, as *horses'*. When the plural does not end in *s*, the apostrophe and *s* are added, as *children's*.

The possessive of compound words is formed by adding the usual sign to the last word.

Write the possessive singular and plural of *dog*, *lady*, *leaf*, *lioness*, *ox*, *mouse*, *woman*, *man*, *girl*, *merchant*, *king*.

(2)

*Possessive Forms for Two or More Words*

If you were to write *Miss Jones* as one name in the possessive, you would use the possessive ending with the word *Jones* only, as *Miss Jones's book*.

If Jones and Smith were in partnership and owned a store together, you would use the possessive with the last word only, as *Smith and Jones's grocery*.

In writing several words indicating single or joint possession, use the possessive form with the last word only.

If the words show separate ownership, use the possessive sign with each word.

Write in the possessive form the following: —

The offices of the members of the Cabinet are in the several departmental buildings.

The party that the Misses Endicott gave was brilliant.

The sign of Scrooge and Marley had never been changed.

The novels of Dickens and of Thackeray are different in both subject and style.

## XV

### INFLECTION OF NOUNS—CONTINUED

#### *Gender*

*Read:—*

(1)

Poor Rip was at last reduced almost to despair; and his only alternative to escape from the labor of the farm and the clamor of his wife was to take gun in hand and stroll away to the woods. Here he would sometimes seat himself at the foot of a tree and share the contents of his wallet with Wolf, with whom he sympathized as a fellow-sufferer in persecution. "Poor Wolf," he would say, "thy mistress leads thee a dog's life of it; but never mind, my lad, whilst I live thou shalt never want a friend to stand by thee!" Wolf would wag his tail, look wistfully in his master's face, and if dogs can feel pity, I verily believe he reciprocated the sentiment with all his heart. — IRVING.

In the above selection name the *common nouns*; the *proper nouns*.

Copy all the nouns and pronouns that indicate *sex*, that is, that tell whether the person or the animal is male or female, putting the males in one column and the females in another.

(2)

Nouns and pronouns that name males are said to be of the *masculine gender*; those that name females are of the *feminine gender*.

Does the word *cat* tell the sex of the animal?

Names of persons or animals that may be used for either sex are of the *common gender*.

*Bird, deer, person, cattle*, are of the *common gender*.

Copy the nouns of *common gender* in the above selection from Irving.

Names of things neither male nor female are of the *neuter gender*.

*Rock, house, tree*, are of the *neuter gender*.

Copy the nouns of *neuter gender* in the selection.

### (3)

Some nouns add *ess* to the masculine to form the feminine.

<i>duke</i>	.	.	.	.	<i>duchess</i> .
<i>emperor</i>	.	.	.	.	<i>empress</i> .
<i>prophet</i>	.	.	.	.	<i>prophetess</i> .
<i>actor</i>	.	.	.	.	<i>actress</i> .
<i>lion</i>	.	.	.	.	<i>lioness</i> .
<i>tiger</i>	.	.	.	.	<i>tigress</i> .

What changes, besides the ending, do you observe in the formation of any of these plurals?

### (4)

Other endings are sometimes used, as :—

<i>executor</i>	.	.	.	.	<i>executrix</i> .
<i>administrator</i>	.	.	.	.	<i>administratrix</i> .
<i>hero</i>	.	.	.	.	<i>heroine</i> .
<i>equestrian</i>	.	.	.	.	<i>equestrienne</i> .

Sometimes entirely different words are used to denote the genders, as :—

*drake* . . . *duck.*  
*rooster* or *cock* . *hen.*  
*lord* . . . *lady.*  
*youth* . . . *maiden.*  
*boy* . . . *girl.*

Write five nouns not mentioned here, that form the feminine by adding *ess*.

Write two nouns that form the feminine by using some other ending than *ess*.

Write four masculine nouns for whose feminine different words are used. Write the feminine words.

## (5)

Sometimes things that are of the neuter gender are spoken of as *persons*, as when Longfellow writes of the ship:—

“There she stands  
 With her foot upon the sands,  
 Decked in flags and streamers gay,  
 In honor of her marriage day.”

This is a figure of speech called **personification**.

## XVI

## PRONOUNS—PERSONAL PRONOUNS

*Inflection*

## (1)

## TURNING THE GRINDSTONE.

*Read:—*

When I was a little boy, I remember, one cold winter's morning, I was accosted by a smiling man with an ax on his shoulder.



"My pretty boy," said he, "has your father a grindstone?"

"Yes, sir," said I.

"You are a fine little fellow," said he; "will you let me grind my ax on it?"

Pleased with the compliment of "fine little fellow," "Oh yes, sir," I answered. "It is down in the shop."

"And will you, my man," said he, patting me on the head, "get me a little hot water?"

How could I refuse? I ran, and soon brought a kettle full.

"How old are you and what's your name?" continued he, without waiting for a reply; "I am sure you are one of the finest lads that ever I have seen. Will you just turn a few minutes for me?"

Tickled with flattery, like a little fool, I went to work, and bitterly did I rue the day. It was a new ax, and I toiled and tugged till I was almost tired to death. The school bell rang and I could not get away. My hands were blistered, and the ax was not half ground. At length, however, it was sharpened, and the man turned to me with, "Now, you little rascal, you've played truant; scud to the school or you'll rue it!"

"Alas!" thought I, "it was hard enough to turn a grindstone this cold day, but now to be called a little rascal is too much." — BENJAMIN FRANKLIN.

Who is telling this story?

For whom does *I* in the first sentence stand? *his*?

Who says, "My pretty boy, has your father a grindstone?"

Who is *he*?

To whom does *your* refer?

Who says, "Will you let me grind my ax on it?"

To whom does *you* refer? *me*? *my*?

To what does *it* refer?

What part of speech are *I*, *you*, and *he*?

Pronouns are words that refer to persons or things but do not name them.

The noun to which a pronoun refers is called its *antecedent*.

“I” and all the other pronouns that refer to the person speaking are of the **first person**; “you” and the others referring to the person spoken to are of the **second person**; “he,” “it,” and all the others referring to the person or thing spoken of are of the **third person**.

These are called *personal pronouns*.

Words which, by their form, denote the speaker, the one spoken to, or the one spoken of, are called personal pronouns.

(2)

### *Inflection of Personal Pronouns*

Arrange the pronouns that you have copied from the story in three lists, one of the first person, one of the second person, and one of the third person.

Following is a list of the personal pronouns; copy it:—

#### SINGULAR

FIRST PERSON	SECOND PERSON SOLEMN STYLE	THIRD PERSON
Nom. <i>I</i> .	<i>You (thou)</i> .	<i>He, she, it</i> .
Poss. <i>My, mine</i> .	{ <i>Your (thy)</i> .	
	<i>Yours (thine)</i> .	<i>His, her, hers, its</i> .
Obj. <i>Me</i> .	<i>You (thee)</i> .	<i>Him, her, it</i> .

#### PLURAL

Nom. <i>We</i> .	<i>You (ye)</i> .	<i>They</i> .
Poss. <i>Our, ours</i> .	<i>Your, yours</i> .	{ <i>Their</i> .
		<i>Theirs</i> .
Obj. <i>Us</i> .	<i>You</i> .	<i>Them</i> .

## (3)

*Cases of Pronouns*

Pronouns have three cases, nominative, possessive, and objective. (See page 190.)

Use in sentences all the personal pronouns except those in the *thou* column.

Which of the personal pronouns may be used as the subjects of sentences?

In what case are they?

Which denote possession?

In what case are they?

Under some pronouns you find two forms for the possessive — *my* or *mine*, *your* or *yours*, *her* or *hers*, *our* or *ours*, *their* or *theirs*.

If you were asked, "Whose book have you?" you could answer, "I have mine" or "I have my book."

Use both forms of the other possessives in sentences.

Make a rule for the use of these forms and copy it in your notebook.

## (4)

*Gender of Pronouns*

What is the gender of the personal pronoun *he*? Of *she*?

A pronoun takes its gender from the noun it stands for. The pronoun *it* is sometimes of common and sometimes of neuter gender.

In a sentence use *it* in the common gender; in the neuter.

*Note* : —

Every one has *his* faults.

The child has *his* rights.

What tutor or governess can tell this to *his* pupils?

The *masculine* pronoun is used when the antecedent is a noun of common gender or two nouns of different genders.

It is not in good taste to say, "What tutor or governess can tell this to *his* or *her* pupils?"

## (5)

*Compound Personal Pronouns*

## HERCULES AND THE WAGONER

*Read:—*

As a wagoner was driving a heavy cart through a miry lane, the wheels stuck fast in the clay and the horses could get no farther. The man, without making the least effort for himself, dropped on his knees and began calling upon Hercules to come and help him out of his trouble.

"Lazy fellow!" said Hercules, "get up and stir yourself. Whip your horses stoutly, and put your shoulder to the wheel. Heaven helps only those who help themselves."

Copy all the personal pronouns in the story.

Notice the forms *himself*, *yourself*, *themselves*.

These are called **compound personal pronouns**.

They are made up of personal pronouns and the word *self* or *selves*. Use each of them in sentences.

What other personal pronouns are there besides those in this story?

Use them all in sentences.

## XVII

## PERSONAL PRONOUNS—SOLEMN STYLE

## A PARABLE AGAINST PERSECUTION

And it came to pass, after these things, that Abraham sat in the door of his tent about the going-down of the sun.

And, behold, a man bowed with age came from the way of the wilderness, leaning on a staff.

And Abraham arose and met him, and said unto him, "Turn in, I pray thee, and wash thy feet, and tarry all night; and thou shalt arise early on the morrow, and go on thy way."

But the man said, "Nay, for I will abide under this tree."

And Abraham pressed him greatly; so he turned and they went into the tent. And Abraham baked unleavened bread; and they did eat.

And when Abraham saw that the man blessed not God he said unto him, "Wherefore dost thou not worship the most high God, Creator of Heaven and Earth?"

And the man answered and said, "I do not worship the God thou speakest of, neither do I call upon His name, for I have made to myself a god which abideth always in my house and provideth me with all things."

And Abraham's zeal was kindled against the man; and he arose, and fell upon him, and drove him forth with blows into the wilderness.

And at midnight God called unto Abraham, saying, "Abraham, where is the stranger?"

And Abraham answered and said, "Lord, he would not worship Thee; neither would he call upon Thy name; therefore have I driven him out before my face into the wilderness."

And God said, "Have I borne with him these hundred ninety and eight years, and nourished him, and clothed him, notwithstanding his rebellion against me, and couldst not thou, that art thyself a sinner, bear with him one night?"

— BENJAMIN FRANKLIN.

*Thou, thy, thine, thee, and ye* are said to be in **old or solemn style**. They are used in the Bible, in poetry, and in very old books.

Copy the following form and write in it all the personal pronouns in the solemn style, in "A Parable against Persecution." Consult the table on page 201.

	FIRST PERSON	SECOND PERSON	THIRD PERSON
Nom.			
Poss.			
Obj.			

## XVIII

## INTERROGATIVE, RELATIVE, AND DEMONSTRATIVE PRONOUNS

## (1)

*who, whose, whom*

Blessed is he who has found his work. — CARLYLE.

They whose youth is spent in idleness, shall pass their old age in want. — PROVERB.

"Whom seek ye, sirs?"

"To whom does this book belong?"

"Of whom were you speaking?"

The pronouns *who*, *whose*, and *whom*, when used to ask questions, are called **interrogative pronouns**. When they connect the parts of sentences, they are called **relative pronouns**. For fuller treatment, see page 301.

In the above sentences, name the relative pronouns; the interrogative pronoun.

Write the cases of *who*, *whose*, and *whom*.

Write six sentences showing the different uses of *who*, *whose*, and *whom*.

## (2)

*which, what*

Which of you have done this? — SHAKESPEARE.

What's in a name? — SHAKESPEARE.

In the above sentences, what kind of pronouns are *which* and *what*? What kind of pronouns are used in the following sentences? (*What* stands for *that which*, and has no antecedent.)

He left the name at which the world grew pale. — JOHNSON.

She hath done what she could. — THE BIBLE.

(3)

*this, that, these, those*

'Tis light as chaff that flees before the wind. — DRYDEN.

What kind of pronoun is *that* in the above sentence?

To be or not to be, that is the question. — SHAKESPEARE.

*That* in the above sentence is called a **demonstrative pronoun**.

A pronoun that is used to call attention to that which it represents is called a **demonstrative pronoun**.

The *demonstrative pronouns* are *this, that, these, and those*.

NOTE. — *This, that, these, and those* are sometimes adjectives, modifying nouns, as, *this book, those children*. See page 299.

I have but one lamp by which my feet are guided; and that is the lamp of experience. — HENRY.

Those who think must govern those who toil.

— GOLDSMITH.

They grow to what they seem. — GOLDSMITH.

We were the first that ever burst into that silent sea:

— COLERIDGE.

Who is here so base that would be a bondman? If any, speak, for him have I offended. — SHAKESPEARE.

Copy and name all the pronouns in the above selections.

Write sentences using correctly all the interrogative, relative, and demonstrative pronouns.

## XIX

## ADJECTIVES

*Descriptive and Definitive Adjectives — Articles*

## MUSIC-POUNDING

*Read : —*

I have been to hear some music-pounding. It was a young woman, with as many white muslin flounces round her as the planet Saturn has rings, that did it. She gave the music stool a twirl or two and fluffed down on it like a whirl of soapsuds in a hand basin. Then she pushed up her cuffs as though she was going to fight for the champion's belt. Then she worked her wrists and her hands, to limber them, I suppose, and spread out her fingers till they looked as though they would pretty much cover the keyboard, from the growling end to the little squeaky one. Then those two hands of hers made a jump at the keys as if they were a couple of tigers coming down on a flock of black and white sheep, and the piano gave a great howl as if its tail had been trod on. Dead stop, — so still you could hear your hair growing. Then another jump and another howl, as if the piano had two tails, and you had trod on both of them at once, and then a grand clatter and scramble and string of jumps, up and down, back and forward, one hand over the other, like a stampede of rats and mice more than like anything I call music. Don't talk to me, I know the difference between a bullfrog and a wood thrush. — O. W. HOLMES.

By permission of Houghton, Mifflin & Company.

What part of speech is *young*, in the second line?

What thought does it express?

What does it describe?



*Some* and *many* are adjectives, but do not describe.

Adjectives do not all describe. Some adjectives simply define or point out, as, *this*, *that*. Others merely indicate quantity, or amount, as, *some*, *much*, *many*, *few*, *more*. Some indicate number, as, *one*, *two*, *third*, *fourth*.

Adjectives are words used to modify nouns or pronouns.

Adjectives that describe are called *descriptive adjectives*.

Adjectives that do not describe are called *definitive adjectives*.

*A*, *an*, and *the* are definitive adjectives. They also have a special name, *articles*.

*A* and *an* refer to any person or thing and are called *indefinite articles*. *A* is used before consonants and *an* before vowels.

*The* names some particular person or thing and is called a *definite article*.

Adjectives used to designate number or order are called *numeral adjectives*.

Numeral adjectives are of two kinds: —

**Cardinal numerals**, which answer the question, “How many?”; as, *three books*, *twenty cents*.

**Ordinal numerals**, which show the order in a series; as, *tenth lesson*, *sixtieth page*.

In “Music-Pounding” name all the *descriptive adjectives*; all the *definitive adjectives*; all the *definite articles*; all the *indefinite articles*.

In the phrases *American citizen*, *British possessions*, *Elizabethan period*, *American*, *British*, and *Elizabethan* are called **proper adjectives**.

An adjective derived from a proper noun is called a **proper adjective**. It should be written with a capital initial.

Sometimes proper nouns are used as proper adjectives; as, the *Mississippi* Bubble, the *Lincoln* memorial.

## XX

## INFLECTION OF ADJECTIVES

*Comparison*

(1)

*Read:—*

The Robbins family consisted of four, not to count Mr. and Mrs. Robbins. There were Robin and Robert and Robena and the baby. Baby wasn't old at all, as he had been a member of the Robbins family only six months, and surely no one can be called old who has lived less than a year. So Baby was just young. Robena Robbins was three years old and was two years younger than the next older, Robert. Robert, for his part, was not only two years older than Robena; he was also three years younger than Robin, who was the oldest.

Now you know the ages of all the members of the Robbins family, excepting Father Robbins and Mother Robbins, —and these you don't need to know,—from Baby, the youngest, to Robin, the oldest.—J. VERENS.

In this sketch, how many inflected forms do you find of the adjective *young*? Of the adjective *old*?

What syllables are added to *young* and *old* for the inflection?

This inflection is called **comparison** because the thought expressed by one word is compared with the thought expressed by another, to show difference in size or number or amount or degree.

In "The Robbins Family" the children's ages are compared.

The comparison of most adjectives is expressed by adding the syllables *er* and *est* to the adjective.

Each form of comparison is called a *degree*. *Young* is in the *positive* degree. *Younger* is in the *comparative* degree. *Youngest* is in the *superlative* degree.

An adjective in its simple form is said to be in the *positive* degree.

An adjective in the *comparative* degree indicates the possession of more of a quality than some other object.

An adjective in the *superlative* degree indicates the possession of the most of a quality of all the objects compared.

The *comparative* degree is used when only two objects, or groups of objects, are compared.

The *superlative* degree is used when more than two objects, or groups, are compared.

You say, *Baby is younger than Robena*, or *Baby is the younger of the two*.

But you say, *Baby is the youngest of the children*, or *Robbin is the oldest of the children*.

## (2)

### POSITIVE

*strong*

### COMPARATIVE

*stronger*

### SUPERLATIVE

*strongest*

Write the comparisons of the following adjectives, following the above model: *high*, *long*, *short*, *wise*, *able*.

If adjectives end in *e*, add simply *r* and *st* for the *comparative* and *superlative*; as, *fine*, *finer*, *finest*.

In your readers find five adjectives in the *comparative* degree and five in the *superlative*. Write the other forms of each.

## (3)

"All were merry, but none were merrier than the poor children from the asylum, and merriest of all was little crippled Joe."

Copy the three forms of *merry*. Notice that the final *y*, in comparison, is changed to *i*, so that we have *merry*, *merrier*, and *merriest*.

**Most adjectives ending in *y* in comparison change the *y* to *i*.**

Write the comparison of *dry*, *holy*, *worthy*, *happy*, *jolly*.

## (4)

"He was the fattest boy I ever saw. Why, he was fatter than Dickens's fat boy and the prize ox at the county fair together."

Copy the three forms of *fat* in these sentences.

What change is made for the comparative and the superlative besides adding *er* and *est*?

**Adjectives ending in a single consonant following a short vowel double the consonant in comparison before *er* and *est*.**

NOTE. — Short vowels are *ă* as in *hat*, *ĕ* as in *set*, *ĭ* as in *hit*, *ŏ* as in *hot*, *ŭ* as in *hut*.

Write the comparison of *thin*, *hot*, *mad*, *wet*, *sad*.

## (5)

*Comparison without Inflection*

"He was the bravest, the fairest, the most honorable, the most upright man I ever knew. Ah, how I loved him!"

What degree is *bravest*? What degree is *most honorable*?

Some adjectives are compared without inflection, by the use of the words *more* and *most*.

Most of these are long words which it would be awkward to pronounce with *er* and *est* added.

A few have both forms, as: —

	<i>lovely</i>	.	.	<i>lovelier</i>	.	.	.	<i>loveliest</i> .
or	<i>lovely</i>	.	.	<i>more lovely</i>	.	.	.	<i>most lovely</i> .
	<i>worthy</i>	.	.	<i>worthier</i>	.	.	.	<i>worthiest</i> .
or	<i>worthy</i>	.	.	<i>more worthy</i>	.	.	.	<i>most worthy</i> .

"She was more lovely than the morning."

"The evening was the loveliest yet."

She is the mischievourest woman in Baghdad.

— *Oriental Tales*.

Do you think *mischievourest* a good word? Why?

What would you use in its place?

Write in sentences the comparative and the superlative of *beautiful*, *boisterous*, *elaborate*, *sweet*, *big*, *attractive*, *calm*, *gorgeous*, *quiet*, *kind*.

## (6)

"Beauty is good, courage is better, but best of all is kindness."

Copy the forms of comparison from this sentence.

What is the comparative of *many*?

What is the superlative of *well*?

Some adjectives form their comparative and superlative irregularly, by the use of entirely different words; as: —

POSITIVE	COMPARATIVE	SUPERLATIVE
good	better	best
bad (evil, ill)	worse	worst
little	less	least
much, many	more	most
far	farther	farthest

## (7)

See list of irregular comparisons on page 344.

Peary reached the *northernmost* point of the globe April 6, 1909.

A few adjectives form a superlative by adding *most* to the positive.

## XXI

## REVIEW

(Based on "*Sir Fair-Hands*," p. 70.)

Copy all the *direct quotations* on the first page of "*Sir Fair-Hands*."

Write separately the *subjects* and the *predicates* in the paragraph beginning, "Then they mocked at him."

Copy a *declarative*, an *interrogative*, an *exclamatory*, and an *imperative* sentence.

Copy two *common nouns* and two *proper nouns*.

Copy a *personal pronoun* of each *person* and in each *case*.

Copy a pronoun in the *solemn style* in each case.

Copy sentences containing the pronoun *who* in each case.

State whether the pronouns you copy are *interrogative* or *relative* pronouns.

Copy an adjective in the *positive degree*, one in the *comparative degree*, and one in the *superlative degree*.

Copy a sentence using *it* as an *expletive*; one using *there* as an *expletive*.

## XXII

### VERBS — TENSE, NUMBER, PERSON

#### (1)

#### *Verbs*

*Read:—*

I believe in God, in truth, and in justice. I believe that in the long process of the years right always triumphs. I believe that our cause is just and so I believe that we shall win this fight. You, my followers, my companions, my friends, believe with me in these things, and — I say it with all humility — I know that you believe in me. And the people, the dear people for whom we are making the struggle, they believe in us. Yes, even as the wife of your bosom believes in you, each one of you, even as your child upon your knee believes in you, even as we believe in the sacredness of our cause, so the people, our people, believe in us. With all this faith as our shield and our inspiration we cannot fail. — J. VERENS.

Name the verbs in the above selection.

Can you find any sentence without a verb?

*Verb* means *word*. It is so called because it is the one absolutely necessary word in every sentence. This is true whether the sentence is declarative, interrogative, imperative, or exclamatory.

Name the word that asserts in each of the sentences given in section (2), page 164.

A word that may be used to assert is called a *verb*.

## (2)

*Tense**I believe**I believed**I shall believe*

Which of these statements refers to present time?

Which refers to past time?

Which refers to future time?

**Tense is the form of the verb that indicates time.**

(The word *tense* means *time*.)

*I believe* is in the **present tense**.

*I believed* is in the **past tense**.

*I shall believe* is in the **future tense**.

(Observe that the future tense is formed not by inflection but by the use of an auxiliary.) For fuller treatment see pages 314–317.

*Number*

Copy from the selection, section (1), *believe* and *believes* with all their subjects, writing in one list the forms with *singular subjects*, and in another those with *plural subjects*. In which list is *believes*?

**The number of the verb is the form of the verb that shows whether the subject is singular or plural. See pages 248–250.**

Does the form of the verb always show its number?

*Person*

Write *believe* or *believes* with a pronoun of the first person as its subject; with a pronoun of the second person; of the third person.



The person of a verb is the form of the verb that indicates the person of the subject. See pages 248-250.

Does the form of the verb always show the person of the subject?

## XXIII

### VERB INFLECTION—PRESENT AND PAST TENSES

#### (1)

##### *Present Tense*

How is *believe* inflected to make *believes*?

The verb is inflected by adding *s*, to show the third person, singular number, present tense.

Write the third person, singular, present tense, of each of the following, with a subject:—

*see, love, buy, eat, laugh.*

(Nouns, except when directly addressed, are in the third person.)

“The parched earth cries out for the rain of heaven.”

Write the first person of *cries*. What change is made besides the addition of *s* to the verb?

Verbs ending in *y* after a consonant change *y* to *i* in the third person, singular number, present tense.

Write the third person, singular, present tense, of *hurry, dry, fry, carry, magnify*.

#### (2)

##### *Past Tense*

### SOME THINGS THAT FRANKLIN DID

Franklin invented the lightning rod.

He founded the American Philosophical Society.

He introduced the basket willow into this country.

He prepared the way for the establishment of the University of Pennsylvania.

He discovered the fact that lightning is electricity.

He founded the first public library in America.

He established the first fire company.

He published *Poor Richard's Almanac*.

Copy all the verbs in the above sentences.

To what time do they all refer—past, present, or future?

In what *tense* are they all found?

What is the present tense of *invented*? What is added to form the past?

What is the present of *introduced*? What is added to form the past?

The past tense of regular verbs is formed by adding *d* or *ed* to the present.

When is *d* used to form the past tense, and when *ed*?

Make a rule for the use of *d* or *ed* in the inflection of the verb, to form the past tense.

Write *invented* with each, *we*, *you*, *they* as a subject.

Is there any inflection to show number or person in the past tense?

"Make way for liberty," he cried. — MONTGOMERY.

What is the first person, singular, present tense of *cried*?

Verbs ending in *y* after a consonant change *y* to *i* in the past tense.

Write the past tense of *supply*, *marry*, *pry*, *worry*.

## XXIV

## VERB INFLECTION — PARTICIPLES

## (1)

*Present Participles*

## THE WAR DANCE

*Read:—*

Night has now closed in, and the rough clearing is illumined by the blaze of fires and the burning pine knots, casting their deep red glare upon the dusky boughs of the tall surrounding pine trees and upon the wild multitude, who, fluttering with feathers and bedaubed with paint, have gathered for the celebration of the war dance.

A painted post is driven into the ground and the crowd form a wide circle around it. The chief leaps into the vacant space, *brandishing* his hatchet as if rushing upon an enemy, and, in a loud, vehement tone chants his own exploits and those of his ancestors, enacting the deeds which he describes, yelling the war whoop, throwing himself into all the postures of actual fight, striking the post as if it were an enemy, and tearing the scalp from the head of the imaginary victim.

Warrior after warrior follows his example, until the whole assembly, as if fired with sudden frenzy, rush together into the ring, leaping, stamping, and whooping, brandishing knives and hatchets in the firelight, hacking and stabbing the air, and working themselves into the fury of battle, while at intervals, they all break forth into a burst of ferocious yells which sounds for miles away over the lonely, midnight forest. — FRANCIS PARKMAN.

*Brandishing* ("The War Dance," second paragraph) expresses action, yet it is not a predicate and it has no subject. What part of speech expresses action?

*Brandishing* also describes *chief*. What part of speech describes? This word *brandishing* is partly a verb and partly an adjective. It is called a **participle**, and is made by *inflecting* the verb, adding *ing*. It is called a **present participle**. The present participle always refers to the time of the verb in the sentence in which it occurs.

Copy in a column all the present participles in "The War Dance." Write opposite each in one column the verb from which it is derived, and in another the noun that it modifies.

Find five present participles in your readers. Tell what verbs they come from and what nouns they modify.

Use in sentences five present participles.

## (2)

### *Verbal Nouns in ing*

The present participle is not always an adjective.

In "Killing innocent birds is wrong," what is the subject of the sentence? What part of speech is usually the subject of a sentence?

The verb form in *ing* is sometimes partly a verb and partly a noun. It is then called a **verbal noun** or **gerund**.

## (3)

### *Past Participles*

#### THE VOYAGE OF THE MAYFLOWER

*Read:—*

Methinks I can see it now, that one solitary, adventurous vessel, the *Mayflower* of a forlorn hope, *freighted* with the prospects of a future state, and bound across the unknown

sea. I behold it pursuing, with a thousand misgivings, the uncertain, the tedious voyage. Suns rise and set, and weeks and months pass, and winter surprises them on the deep, but brings them not the sight of the wished-for shore. I see them now scantily supplied with provisions, crowded almost to suffocation in their ill-stored prison, delayed by calms, pursuing a circuitous route; and now driven in fury before the raging tempest on the high and giddy wave. The awful voice of the storm howls through the rigging; the laboring masts seem straining from their base; the dismal sound of the pumps is heard; the ship leaps, as it were, madly, from billow to billow; the ocean breaks and settles with ingulfing floods over the floating deck, and beats with deadening, shivering weight against the staggered vessel. I see them, escaped from these perils, pursuing their all but desperate undertaking and landed, at last after a few months' passage, on the ice-clad rocks of Plymouth — weak and weary from the voyage, poorly armed, scantily provisioned, without shelter, without means, surrounded by hostile tribes.—EDWARD EVERETT.

Copy all of the present participles in “The Voyage of the Mayflower.” Write opposite each the verb from which it is derived and the noun it modifies.

Observe the word *freighted* in the first sentence.

Does it assert anything? Does it describe anything?

It describes *vessel* and it shows that in the past someone had *freighted* or loaded the vessel.

It is derived from the verb *freight*, which means the same as *load*.

It is partly a verb and partly an adjective. What part of speech is it?

To what time does it refer?

It is called a **past participle**. The past participle

always refers to a time before the time of the verb in its sentence.

How is the verb inflected to form the past participle?

What other part of the verb is formed in the same way?

Copy in a column all the past participles in "The Voyage of the Mayflower," and write in another column the verbs from which they are formed, and in still another the nouns they modify.

**A participle is a form of the verb having no subject but partaking of the nature of an adjective: it asserts in such a way as to describe or limit the meaning of the noun or pronoun.**

(4)

#### UTILIZING A RAT

*Read:—*

A story is told of some of the monkeys in Lincoln Park, Chicago. The cage containing white rats had stood for a long time near the monkey cage, and the monkeys had displayed much curiosity and interest in their neighbors. One day, by way of an experiment, the keeper put a large white rat into the monkey cage. The monkeys screamed with delight, and after a few days' observation of their new comrade they made fast friends with him, stroking his fur, fondling him in their arms, and sharing their food with him, even picking out choice bits for his special benefit.

One day a new idea seemed to strike the oldest monkey. He put the rat from his arms gently upon the floor, and cautiously sat down upon him. The rat did not move, nor seem to object to the new use to which he was placed, and the monkey chattered with delight at his soft cushion. He allowed the other monkeys to try the novel seat, and they all seemed equally pleased. From that time the rat's destiny was settled. He was in constant use as a sofa, and

the monkeys violently resented and opposed any attempt at his removal. They never injured the rat in any way, nor did he ever seem to be the worse for the peculiar use to which he was put, so the keepers allowed him to remain. It was said to be a common sight, so long as the rat was there, to see a demure monkey seated upon his back.

Copy all the words ending in *ed* in the above story.

How can you tell which are verbs in the past tense and which are the past participles?

Write them in separate columns.

Write before each *verb* the subject of the sentence in which it occurs.

For a fuller treatment of participles, see pp. 342-344.

## XXV

### REVIEW

#### *Inflected Forms of the Regular Verb*

How many inflected forms of verbs have we learned?

Copy these forms : —

*believe      believes      believed      believing*

Tell what new meaning is given by each change in form.

#### REGULAR VERBS

<i>Present</i>	<i>Present</i>	<i>Past tense</i>	<i>Present</i>
<i>first person</i>	<i>third person</i>	<i>and past</i>	<i>participle</i>
<i>singular</i>	<i>singular</i>	<i>participle</i>	

Copy these headings and write under each the proper forms of *follow*, *play*, *live*, *hurry*, *push*, *help*, *hasten*, *study*, *reward*, *punish*.

These are all of the inflected forms of the regular verb. All other verb forms are made by using some one of these with an auxiliary (pages 171, 172), as:—

*I may play. I will study. I am rewarded. I have studied. I have been punished.* (For all the forms of the regular verb, see pages 334–340.)

NOTE:—The *old* or *solemn style* has the forms in *st* and *th*, as:—

*Present tense, second person, thou believest.*

*Present tense, third person, he believeth.*

*Past tense, second person, thou believedst.*

Name the tense and person of the verbs on page 204.

## XXVI

### IRREGULAR VERBS

What is the past tense of *go*? Of *come*, *begin*, *bring*, *know*, *see*?

What form of each of these verbs is used with the auxiliary *have*? Write each of them in a sentence, as “I have gone.”

These are called **irregular verbs** because the *past tense* and the *past participle* are not formed in the regular way.

What is the regular way?

There are about one hundred and seventy irregular verbs. About one half of them are in very common use.

One of the commonest errors in speaking and writing is the incorrect use of irregular verbs.

A list is given in the Appendix, pages 347–356, which should be consulted whenever you are in doubt as to the correct form.



## XXVII

## LIE, LAY; SIT, SET

## (1)

## A DREAM

*Read:—*

I usually lie on my side at night to avoid dreams; but this night for some unaccountable reason I lay on my back, which doubtless accounts for my experience, for whenever I have lain on my back something has happened.

It seemed to me that I was lying in a dreamy mood under the shade of a maple on a hillside.

Suddenly I saw on one of the lower branches an enormous black cat with glistening eyes, bristling whiskers, hair, and tail, expectantly licking its chops.

As I looked, horror stricken, the creature seemed to leave the branch and moved toward the earth—it did not fall, it did not leap, it did not fly. It simply settled slowly through the air, as I have often on a dull day seen a cloud of black smoke settle to the earth and blot out the landscape.

At length, after what seemed ages, it touched my body, at first gently. Then it lay on my breast. I could feel it and could see its glaring eyes fixed on mine. Gradually it seemed to grow heavier until I was oppressed by the weight. Still it did not move, and I could not. After it had lain there till I had lost all reckoning, I knew that it was gradually crushing my life out. I seemed to feel it settle into my body inch by inch. Its eyes grew fiercer and fiercer.

Till now I had been lying perfectly still, overcome with horror. Suddenly the thought of my doom filled me with

---

*Note to the Teacher.*—This is a typical lesson. It is well to have frequent drills on the forms of irregular verbs, taking one or two at a time, as they occur in the reading lessons or other lessons in school.

a fierce energy of rage and despair. I struggled, I shrieked, I grasped the creature by the throat and leaped from the bed, only to hear my wife's soothing voice, "There, there, John, what a noise you are making. What did you eat for dinner? Lie down and go to sleep." — B. G. WEST.

Copy from the above selection all the parts of the verb *lie*.

To what time does each refer?

Supply the proper part of *lie* in each of the following:—

The book — on the table (present time).

The dog — by the fire (past time).

Here, on the sunny bank, I — (present time).

I was tired and — down to rest.

I had just — down when the telephone bell rang.

The principal parts of *lie*, meaning *to recline*, are *lie* (*lies*), *lay*, *lain*.

Write sentences or a story using the different parts of *lie*.

(2)

*The Correct Use of Lie, Lay; Sit, Set\** (For reference)

Henry, where did you lay your book?

I laid it on the desk.

Lay, laid, laid.

• The ostrich laid an egg in the sand.

Lay, laid, laid.

---

\* *To the Teacher.* — These irregular verb forms should be studied one at a time, *not in contrast*. The lesson, section (1), may be taken as typical. There should be much drill in use.

The boy who has once lied we are slow to believe.

Lie, lied, lied.

The book lies on the desk.

It lay there yesterday.

Indeed, it has lain there since last week.

Lie, lay, lain.

The hen sits on her eggs.

She sat there yesterday.

She has sat for a week.

Sit, sat, sat.

The woman has set the hen.

Set, set, set.

The sun set in a cloud.

Set, set, set.

NOTE : — To say “the hen *is setting*” or to speak of a *setting* hen is incorrect. It should be *sitting*. But it is correct to say “I *set* the hen.”

## XXVIII

### AUXILIARY VERBS

#### (1)

As you have learned, some verbs are made up of one of the verb forms and another verb known as an auxiliary. Some of these auxiliaries were given on pages 171, 172. Turn back to them and read them. Most of them may also be used alone, as verbs. Thus, *have* is a verb meaning *to possess*, — “I have a book.” It is also an auxiliary, — “I have recited.”

From "Rain in the Garret," page 66, copy all the verbs that are formed with auxiliaries.

Some auxiliaries have *irregular* inflection both when used as auxiliaries and when used as independent verbs.

The verb *be* is irregular not merely in the formation of its past tense and past participle, but in its present tense also. It has more inflected forms than any other verb.

They are given in the following table, which should be memorized. The forms are so familiar that this will not be difficult.

*Memorize: —*

PRESENT TENSE	PAST TENSE	INFINITIVES AND PARTICIPLES	SOLEMN STYLE
I am.	I was.	to be.	Thou art.
You are.	You were.	to have been.	Thou wast.
He is.	He was.	being.	
We } You } They }	We } You } They }	been.	
are.	were.		

The forms are: —

am	was	be
are	were	being
is		been

(2)

Find in your reader, and copy, sentences in which each of the above forms is used. Use them all correctly in sentences of your own.

Also use in sentences the following : —

have	has	will	would
do	does	shall	should
can	could	had	having
may	might	did	done

## (3)

Turn to "A Parable against Persecution," p. 203, and copy all the verbs in *solemn style* with their subjects.

Find in your reader or elsewhere, and copy, sentences in which each of the following forms is used: —

hast	mayst	hadst	mightest
dost	wilt	didst	wouldst
canst	shalt	couldst	shouldst

## XXIX

## FUTURE TENSE

*Shall and Will*

There are no inflected forms for the future tense, but future time is expressed by the simple verb with the auxiliaries *shall* or *will*, as: —

*I shall go.*

*You will go.*

These words are used with two different meanings. One is to express the idea of future time, and the other to express purpose or determination. If you say *I will go*, you mean that you are determined to go; that it is your will to go. But if you say *I shall go*, you mean merely to make a statement as to the future.

In the following sentences see if you can tell which meaning is intended, merely *future time* or *determination* : —

I will do as I please.

I shall not be gone long.

You shall pay for this.

You will be elected captain.

He will never yield.

He shall never enter my door.

We will surely come.

We shall miss the train.

The colonies shall be free or we will die in the struggle.

There is an old story of a foreigner who fell into the water. When people came to help him out he cried, "I will drown and nobody shall help me." At first they let him alone thinking that he wanted to drown, and being kind-hearted people they were willing that he should have his own way. He really did not want to drown, but feared lest he might be left without help.

What should he have said ?

The following table will give you the correct usage: —

*Memorize* : —

**FUTURE TIME**

I shall.

You will.

He will.

We shall.

You will.

They will.

**DETERMINATION**

I will.

You shall.

He shall.

We will.

You shall.

They shall.

Use each of these expressions correctly in sentences. Nouns may be used in place of *he* and *they*.

## XXX

## REVIEW

*Inflection of Verbs*

Turn to "The Discontented Pendulum," page 29, and copy all the verbs in the story, writing in one column all those with auxiliaries and in another those without.

Write the inflected forms of all the verbs on the first page, writing the auxiliaries separately.

## XXXI

## COMPLETE AND INCOMPLETE PREDICATION

The sun arose, all nature awoke. The noises of the day began. The cocks crowed, the hens cackled, the dogs barked, the kittens mewed, the cows lowed, the birds sang; each in his own way voiced his joy at the coming of the day.

— B. G. WEST.

Copy the subjects and the predicates of all the above sentences. In all but the last, how many words do you find in the predicate? What part of speech is this word? What one part of speech is always found in the predicate?

What is the verb in the predicate of the last sentence? Could *voiced* be used alone in the predicate, as *arose* and *awoke* are, and make sense?

Some verbs can be used alone as predicates; they need no other words to make complete sense. Such words are called verbs of *complete predication*.

Other verbs do not make complete sense when used alone as predicates. Such verbs are called verbs of *incomplete predication*.

Name the verbs of complete and those of incomplete predication in the above selection.

- Name and use in sentences five verbs of complete predication and five of incomplete predication.

## XXXII

## TRANSITIVE VERBS

## (1)

*Active and Transitive Verbs—Object*

In the sentence, "Brutus stabbed Cæsar," *Brutus* is the subject and *stabbed Cæsar*, the predicate.

*Stabbed* is a verb of incomplete predication. The word *Cæsar* completes the predicate. *Stabbed* is a verb of action. It is called an **active verb**.

The subject, *Brutus*, names the one acting. The verb, *stabbed*, names the action. The noun, *Cæsar*, names the one who received the action of Brutus, of which the verb, *stabbed*, tells.

*Active verbs* that take an object are also called **transitive verbs**.

(*Transitive* means *going over* or *through*. The action of the subject goes through the verb to the object.)

A verb that requires an object to complete its meaning is called a **transitive verb**.

A few words, as *have*, *own*, *inherit*, do not express action and yet take *objects* to indicate what is possessed or affected by the subject, as, "The United States owns Porto Rico." Such verbs also are called *transitive verbs*.

The object of an active verb is the word that names the person or thing receiving the action of the subject as indicated by the verb.



## (2)

## THE AMERICAN FLAG

*Read:—*

"Our flag means all that our fathers meant in the Revolutionary War; it means all that the Declaration of Independence meant; it means all that the Constitution of our people, organizing for justice, for liberty, and for happiness, meant. Our flag carries American ideas, American history, and American feelings. It has gathered and stored chiefly this supreme idea, divine right of liberty in man. Every color means liberty; every thread means liberty; every form of star and beam or stripe of light means liberty; not lawlessness, not license, but organized, institutional liberty: liberty through law, and laws for liberty. Our flag is not a painted rag. It is a whole national history. It is the Constitution. It is the government. It is the free people that stand in the government of the Constitution. Forget not what it means, and for the sake of its ideas be true to your country's flag."

Copy all the transitive verbs in the above selection.

Write after each transitive verb its object or objects.

## (3)

*Objective Case*

Who gives himself with his alms feeds three—

Himself, his hungering neighbor, and me. — LOWELL.

In what case is *me*?

**Pronouns used as the objects of transitive verbs are in the objective case.**

Write the objective case, singular and plural, of *I*, *you*, *he*, *she*, *it*, *they*.

Make sentences using the objective case of each personal pronoun as the object of a verb.

In what case is *neighbor*?

Has it an inflected form for this case?

Nouns used as the objects of verbs or prepositions are said to be in the objective case, though they have no such inflected form.

### XXXIII

#### INTRANSITIVE VERBS

##### *Complete and Incomplete Predication*

What is the subject of the sentence, "Knowledge is power"?

What is the predicate?

What is the verb?

Does *is* make a complete predicate alone?

What word completes the predicate?

*Power* refers to the same thing as *knowledge*; with the verb *is* it tells what knowledge is. The verb merely connects the two. It does not express any action by the subject. The word after it, *power*, therefore, is not the receiver of any action; it is not affected or modified by the subject. Hence *power* is not the object of *is*. *Is* cannot take an object. It is an intransitive verb.

A verb that does not require an object to complete its meaning is called an *intransitive verb*.

The word *power* is called a **predicate nominative**, a nominative that completes the predicate.

*Is* is an **intransitive verb of incomplete predication**.

"The king of England *reigns* but does not *rule*. The President of the United States *rules* but does not *reign*."

*Reigns* and *rules* are intransitive verbs.

Does either require any word besides the subject to make good sense?

They are **intransitive verbs of complete predication**.

Are transitive verbs ever of complete predication?

Give five sentences with intransitive verbs of complete predication; five with intransitive verbs of incomplete predication.

## XXXIV

### COMPLEMENTS

The words used to complete the predicate with verbs of incomplete predication are called **complements**. (*Complement* means that which fills out or *completes*.)

Complements of transitive verbs are called **objects** or **object complements**.

Complements of intransitive verbs are called **subject complements** or **predicate nominatives**. (See page 256.)

In "Give me liberty," *liberty* is the object or object complement.

In "Knowledge is power," *power* is the subject complement.

In the following sentences which are subject complements and which are object complements?

The sunrise never failed us yet. — THAXTER.

The moon rains out her beams, and heaven is overflowed.  
— SHELLEY.

Every day is a fresh beginning. — COOLIDGE.

Genius is eternal patience. — ANGELO.

Learn the luxury of doing good. — GOLDSMITH.

Great is truth. — ESDRAS.

The end crowns all. — SHAKESPEARE.

(See page 306 for objective complement.)

### XXXV

#### COPULAS

In the sentence, "Every day is a fresh beginning," *is* connects or couples the subject, *Every day*, with the subject complement, *a fresh beginning*. It does not in any other way modify either one. Hence it is called a **copula**, which means a *coupler*.

**Intransitive verbs of incomplete predication are called copulas.**

The subject complement after a copula may be a noun, an adjective, a pronoun in the nominative case, or a noun with modifiers, as: —

The State, it is *I*. — KING LOUIS XIV.

The king is *mighty*. — ESDRAS.

Truth is *stranger than fiction*. — PROVERB.

Upon what meat does this our Cæsar feed,  
That he is grown *so great*? — SHAKESPEARE.

Who am I, that I should be *worthy* of this great honor?

**An adjective used as a subject complement is called a *predicate adjective*.**

What is the *subject complement* in each of the above sentences? Name the *predicate adjectives*.

(See page 258 for fuller treatment.)

Caution : —

Do not say — “ *It is me,* ” “ *It is him,* ” “ *It is her.* ” —  
Why?

Find or write eight sentences containing copulas, two with nouns as subject complements, two with pronouns, two with adjectives, two with nouns and modifiers.

### XXXVI

#### REVIEW OF TRANSITIVE AND INTRANSITIVE VERBS

Name all the verbs in “ *A Fortune* ” (p. 10). As you name them tell whether they are transitive or intransitive, of complete or incomplete predication. Name their subjects, and if they have objects or subject complements, name them.

### XXXVII

#### PASSIVE VOICE

In the sentence, “ *Brutus stabbed Cæsar,* ” who acts? Who receives the action? The verb, *stabbed*, tells the action of the subject, *Brutus*, on the object, *Cæsar*. *Stabbed* is said to be in the **active voice**.

In the sentence, “ *Cæsar was stabbed by Brutus,* ” what is the subject? Does the subject act or is it acted upon?

*Cæsar*, the subject, does not stab; he is stabbed. That is, *Cæsar* receives the action, yet the word *Cæsar* is the subject of the sentence.

*Was stabbed* is said to be in the **passive voice**.

**Voice** is the form of the transitive verb that shows whether the subject acts or is acted upon. There are two voices, active and passive.

In the sentence, "Our flag carries American ideas," what is the object? In the sentence, "American ideas are carried by our flag," what is the subject?

"Sir Launcelot knighted Sir Fair-Hands" may be changed to read "Sir Fair-Hands was knighted by Sir Launcelot."

What is the object of the first sentence? What does it become in the second?

Either of two forms of expression may be used with transitive verbs. The person or thing receiving the action may be the object of the verb. The verb is then said to be in the active voice. Or the person or thing receiving the action may be the subject of the verb. The verb is then in the passive voice.

### XXXVIII

#### ACTIVE AND PASSIVE VOICES; EMPHASIS

Is the thought exactly the same in the two sentences, "Sir Walter Scott wrote *Ivanhoe*" and "*Ivanhoe* was written by Sir Walter Scott"?

In the first sentence which is more prominent, Sir Walter Scott or *Ivanhoe*?

Does the subject or the object usually show what was first in the author's thought?

The object is a part of the predicate. The predicate is a statement about the subject. If there were no subject, there would be no thought about it.

Which do you think makes the one who is *acting* more prominent, the active or the passive form? Which makes the *receiver* of the action more emphatic?

Does changing the *form* change the *emphasis*?

Change the following sentences from the active to the passive form : —

Hamilton organized the Treasury Department of the United States.

Jefferson wrote the Declaration of Independence.

Dewey captured Manila from the Spaniards.

Commodore Perry fought the British fleet on Lake Erie.

He sent this message : —

“ We have met the enemy and they are ours.”

Ponce de Leon discovered Florida.

Change the following sentences from the passive to the active form : —

The brave are not frightened by loud boasting.

Envy is destroyed by true friendship.

Fortune is ever deemed blind by those on whom she bestows no favors.

We are made known to ourselves and others by opportunities.

He who is pleased with nobody is much more unhappy than he with whom nobody is pleased. — ROCHEFOUCAULD.

In each case point out the difference in thought or emphasis between the two forms.

## XXXIX

### FORMATION OF THE PASSIVE

In the sentence, “ Dewey captured Manila,” what is the tense of the verb? How is it formed?

In “ Manila was captured by Dewey,” what part of the verb *capture* is *captured*? What is the tense of the verb? Which word indicates the tense, *was* or *captured*?

In the sentence, "Virginia has been called the Mother of Presidents," what are the person and the number of the verb? By which word are they indicated, the participle or the auxiliary? Does the participle change its form at all?

The passive voice is formed of the past participle and some part of the verb *be* used as an auxiliary.

All inflections in the passive voice for person, number, or tense, are made in the auxiliary.

Copy from a reader or other book, a verb in the passive form in each tense.

## XL

### ADVERBS

#### (1)

#### LITTLE ELSA'S GIFT

*Read:—*

It was the day before Thanksgiving. The children had come early to school, bearing in strange-looking parcels, fruits, vegetables, chickens, turkeys, roasts of beef, candy, and other good things too numerous to mention.

For on this day they were each to make a gift to show their own thankfulness, and many a poor home was to have real cause for giving thanks because of the children.

The parcels were piled up here and there and everywhere. The corridors were filled, the stairs had their share, every vacant corner in the schoolrooms was filled with the mysterious contributions.

Then came the distribution, and merrily did the children go about it, gleefully tying and untying bundles, writing addresses and pinning them on, and loading the gifts into carts for the big boys to take to the more distant homes.



While all this bustle was going on, little Elsa had been sitting at her desk looking wistfully at the big bundles brought by the children. Little Elsa's shoes had holes in them, and so had her stockings, so that her little feet showed through in spots pitifully. Elsa's dress, too, was very old and sadly patched. But she was not thinking of her woes, but rather of the secret hidden in her desk.

At length a lull occurred; most of the children had gone out into the corridor. This was Elsa's opportunity. Shyly she left her seat and tiptoed very softly up to Miss Merwin, who looked at her kindly and sympathetically, thinking, "We must send something to Elsa's home for Thanksgiving."

Then Elsa slipped a little parcel into the teacher's hand. "I want to give something," she whispered faintly. Miss Merwin opened the mite of a parcel. What do you think it contained? One little piece of candy, oh, so little, and one poor little apple with the decayed spot carefully cut out. They were little Elsa's all and she was giving them. Do you wonder that Miss Merwin's eyes filled with tears? Do you know what she meant when she whispered to herself, "The widow's mite"? — J. VERENS.

What are nouns? Adjectives? Pronouns? Verbs?

In the first paragraph what does *early* tell?

Mention some other words that may be used to answer the question *when*.

In the third paragraph what words answer the question *where*?

Mention other words that may be used to answer the same question.

In the next paragraph what question do *merrily* and *gleefully* answer?

Mention other words that answer the same question.

*Early, here, gleefully, merrily*, as used in the story, are called **adverbs**. Find other adverbs in the story.

In the sentence, "Elsa's dress, too, was very old," what does *very* tell?

Adverbs are used with certain other words, whose meanings are *added to* or *modified* by them.

*Early* tells when the children *came* to school, so it is said to modify *came*.

What part of speech is *came*?

What do *here, there, and everywhere* modify?

What part of speech is *were piled*?

What word do *merrily* and *gleefully* modify?

What part of speech is that word?

In the sentence, "Elsa's dress, too, was *very old*," what does *very* modify?

What part of speech is *old*?

"She tiptoed *very softly* up to Miss Merwin."

What does *softly* tell? What part of speech is it?

What does it modify?

What does *very* tell? What part of speech is it?

What does it modify?

How many parts of speech have we learned that adverbs modify?

**Adverbs modify verbs, adjectives, and other adverbs.**

Copy all the adverbs in "Little Elsa's Gift," with the words they modify.

## (2)

### *Classes of Adverbs*

Adverbs that tell *where* are called **adverbs of place**.

Adverbs that tell *when* are called **adverbs of time**.

Adverbs that tell *how* are called **adverbs of manner**.

Adverbs that tell *how much* or *in what degree* are called **adverbs of degree**.

Find in "Little Elsa's Gift" an adverb of **time**, one of **degree**, one of **place**, one of **manner**.

### (3)

#### *Adverbs derived from Adjectives*

The angler was an old fellow with clothes very much but very carefully patched, betokening poverty, honestly come by and decently maintained. — IRVING.

Name the adverbs in the above.

What does each modify?

What parts of speech do adverbs modify?

What parts of speech do adjectives modify?

Notice that three of these adverbs end in *ly*. If you cut off the *ly*, what part of speech do you have in each case?

**Many adverbs are formed by adding *ly* to adjectives.**

Write five adverbs ending in *ly*, and the adjectives from which they are derived.

## XLI

### COMPARISON OF ADVERBS

Adverbs are compared very much as adjectives are : —

POSITIVE

COMPARATIVE

SUPERLATIVE

*early*

*earlier*

*earliest*

What does the comparative degree show? the superlative?

The greater number of adverbs have no inflection to show comparison, but use *more* and *most*. This is true of nearly all adverbs ending in *ly*; as: —

*slowly, more slowly, most slowly.*

Find in your readers or elsewhere, and copy, five sentences using adverbs in the comparative degree; five using adverbs in the superlative degree.

Use in sentences the following adverbs in the comparative: *well, lovely, often, quickly, little*.

Use in sentences the following adverbs in the superlative: *far, near, swiftly, fast*.

## XLII

### CORRECT USE OF ADJECTIVES AND ADVERBS

#### (1)

A very common error is the use of adjectives for adverbs, as *good* for *well*, *bad* for *badly*.

Tell which is the proper word in each of the following sentences: —

He punished him    *good*.  
                              *well*.

She spells very    *bad*.  
                              *badly*.

The army marched    *rapid*.  
                              *rapidly*.

The brook flows    *swift*.  
                              *swiftly*.

Frequently, too, adjectives are incorrectly used for adverbs.

“He looks hungry.” *Hungry* describes *he* and is an adjective.

“He looks hungrily at the feast.” *Hungrily* tells the *manner* of his looking; it modifies the verb *looks*, and is an adverb.

In the following sentences select the correct word. Think whether it modifies the noun or the verb.

Henry appeared <sup>sadly.</sup>  
sad.

The poor dog was <sup>real</sup>  
really hungry.

Mary looks <sup>warm.</sup>  
warmly.

I will come <sup>sure.</sup>  
surely.

The sun shone <sup>fierce.</sup>  
fiercely.

William writes <sup>plain.</sup>  
plainly.

The candy looked <sup>good.</sup>  
well.

Use correctly in sentences, after a verb: *strong*, *strongly*, *brave*, *bravely*, *earnest*, *earnestly*, *wise*, *wisely*, *sharp*, *sharply*, *real*, *really*, *sure*, *surely*, *good*, *well*.

(2)

“William Smith always came to meetings late. So on his arrival the chairman invariably stopped all business and announced in solemn tone, ‘The late Mr. Smith has arrived.’”

What does *late* in the first sentence modify? What part of speech is it?

What does *late* in the last sentence modify? What part of speech is it?

Some words are used sometimes as adjectives and sometimes as adverbs.

The use of a word in the sentence—the kind of idea it expresses—determines what part of speech it is.

How can you tell whether a word like *early* is an adjective or an adverb?

Use correctly in sentences both as adjectives and as adverbs: *early, well, ill, much, long*.

Words that are adjectives or adverbs, according to their meaning, have, naturally, the same forms in comparison.

Compare *early, long, much, little, well, ill, far, fast*.

### XLIII

#### REVIEW OF PARTS OF SPEECH — CONNECTIVES

What is a *part of speech*?

What *parts of speech* have we studied?

Copy from "A Fortune," p. 10, a sentence or sentences containing all the parts of speech.

Write a statement about each, telling the particular idea that it expresses as a part of speech; as, "*man* is a noun because it is a name."

These parts of speech that we have studied are all very important. If any of them were lacking, we could not express all our thoughts, at least without great difficulty.

In the first sentence of "A Fortune," which do you think the most important word?

If you had to do without some one of the parts of speech that you have studied, which one do you think you could best spare? Why? Discuss your reasons in class.

There are still other parts of speech, which are not so important as those already studied, but which make it much easier for us to express our thoughts.

They are called **connectives** and are used to *connect* or *show the relations* of the thoughts expressed by the other words.

Read the following sentence: "Then they parted — the child went — bought a stick — candy — saw all the world red — white — stripes."

Read it again, supplying connectives in place of the dashes in this order, *and, and, of, and, and, in*. Which is better? Why?

There are two classes of connectives: *conjunctions* and *prepositions*.

## XLIV

### CONJUNCTIONS

The most common conjunctions are *and, but, or, nor, because, so, therefore, unless, yet, since, also, either, neither, nor, if, because, whether, when, where, while*.

Conjunctions join words and groups of words.

Name the conjunctions in the first paragraph of "A Fortune." Tell whether each joins words or groups of words.

## XLV

### PREPOSITIONS

#### (1)

Prepositions connect words, but they do more. They show a close relation between the words.

A preposition joins a particular noun or pronoun

which is called its **object**, to some other word or words, and shows the relation of the object to these words.

The preposition with its object modifies somewhat the meaning of these words. (To *modify* means to *change*.) In the sentence, "A man was walking along the street," the phrase *along the street* modifies the meaning of the rest of the sentence. The first part of this sentence merely tells us that a man was walking. The phrase *along the street* modifies that statement by telling us *where* he was walking. So this phrase is a *modifier*.

Name all the prepositions in "The man went and put his eight hundred dollars in the savings bank, all but fifty cents, and with the fifty cents he bought a hobby horse for his own little boy."

Use them in sentences of your own.

A preposition introduces a phrase modifier and shows the relation of a noun or pronoun, called its object, to some other word or words.

## (2)

### *Object of a Preposition*

What other part of speech, besides a preposition, takes an object?

In the sentence, "He saw a child running toward him," what is the object of the preposition *toward*? What part of speech is it? In what case is it?

A noun or pronoun when used as the object of a preposition is said to be in the objective case.

A preposition forms with its object a prepositional phrase which is an adjective or adverbial modifier of some other word or phrase.



Use in sentences as the objects of prepositions, *me* *you*, *him*, *her*, *them*.

(As to the correct use of certain prepositions, see pages 82 and 85, Part One, Language.)

## XLVI

### INTERJECTIONS

There is still another word that is classed with parts of speech, though it is not really a part of a sentence.

In “‘Hurrah!’ said the little boy,” what thought does *hurrah!* express? What punctuation mark is used with it?

*Hurrah* is called an **interjection**.

**Interjections are words used to express sudden feeling.**

*Oh! Ah! Pshaw!* are interjections.

Find in your readers or elsewhere five interjections.

Write with sentences five interjections.

In writing, exclamation marks are commonly used with interjections.

## XLVII

### AGREEMENT OF VERB WITH SUBJECT

#### MR. PICKWICK SLIDES

*Read:—*

While Mr. Pickwick was delivering himself of the sentiment just recorded, Mr. Weller and the fat boy, having by their joint endeavors cut out a slide, were exercising themselves thereupon, in a very masterly and brilliant manner. Sam Weller, in particular, was displaying that beautiful

feat of fancy sliding which is currently denominated "knocking at the cobbler's door," and which is achieved by skimming over the ice on one foot, and occasionally giving a two-penny postman's knock upon it with the other. It was a good long slide, and there was something in the motion which Mr. Pickwick, who was very cold with standing still, could not help envying.

"It looks a nice warm exercise that, doesn't it?" he inquired of Wardle, when that gentleman was thoroughly out of breath by reason of the indefatigable manner in which he had converted his legs into a pair of compasses, and drawn complicated problems on the ice.

"Ah, it does, indeed," replied Wardle. "Do you slide?"

"I used to do so, on the gutters, when I was a boy," replied Mr. Pickwick.

"Try it now," said Wardle.

"Oh do, please, Mr. Pickwick," cried all the ladies.

"I should be very happy to afford you any amusement," replied Mr. Pickwick, "but I haven't done such a thing these thirty years."

"Pooh! pooh! nonsense!" said Wardle, dragging off his skates with the impetuosity which characterized all his proceedings. "Here, I'll keep you company; come along." And away went the good-tempered old fellow down the slide with a rapidity which came very close upon Mr. Weller, and beat the fat boy all to nothing.

Mr. Pickwick paused, considered, pulled off his gloves and put them in his hat; took two or three short runs; balked himself as often; and at last took another run, and went slowly and gravely down the slide, with his feet about a yard and a quarter apart, amidst the gratified shouts of all the spectators.—CHARLES DICKENS. From *Pickwick Papers*.

In the second paragraph of "Mr. Pickwick Slides," what *person* is *it*? In what person is *looks*?

Copy all the pronouns in this sketch that are used as the subjects of verbs, and the verbs of which they are the subjects. State the *person* of each. Are the verbs always in the same person as the pronoun? Make a rule for this. Does the verb agree with the pronoun or the pronoun with the verb?

Remember that it is always the *subject* about which the verb expresses a thought.

Verbs make statements. They cannot of themselves have *person*. When we say that *love* is in the first person and *loves* in the third, that *was* is in the singular and *were* in the plural, we do not mean that the verb has person and number itself, but that it has different forms which are used with subjects of different numbers and persons, as :—

*I love, he loves, she was, they were.*

**A verb agrees with its subject in person and number.**

A noun does not change its form to show whether it is of the first, the second, or the third person. But a noun used as the subject of a verb is always of the third person. Hence, a verb having a noun for its subject is always in the third person.

In “Mr. Pickwick Slides,” give the person and the number of each verb and name its subject.

Observe that *were exercising* in the first paragraph has two subjects, *Mr. Weller* and *the fat boy*. In what number is *were exercising*?

Two subjects taken together are of course plural.

A verb having more than one subject connected by “and” takes the plural form; connected by “or” or “nor,” the singular form, when the subjects are singular.

## XLVIII

## THE DIRECT OBJECT

We left him alone with his glory. — WOLFE.

When God gave reason, he gave freedom to choose.

— MILTON.

Is *left* a transitive or an intransitive verb? What is its object? In what case is it?

What kind of verb is *gave*? What is its object in each instance? In what case is the object of a verb?

*Him*, *reason*, and *freedom* are called the **direct objects** of the verbs *left* and *gave*.

## XLIX

## THE INDIRECT OBJECT

The boys gave the schoolhouse a coat of paint.

What did the boys give? Was it the schoolhouse? If so, to whom did they give it? Did they give a coat of paint? To what or whom did they give it?

Rewrite the sentence putting the preposition *to* before schoolhouse.

What is the object of *gave*?

*Schoolhouse* is called the **indirect object**. It is the word that shows for whom or what the direct object, *a coat of paint*, is intended, and is in the objective case.

Make a definition of an *indirect object*.

Henry bought his dog a collar.

Rewrite the sentence, supplying *for*.

Do you write it before *dog* or *collar*?

What is the direct and what the indirect object of *bought*?

The indirect object can usually be told by placing *to* or *for* before it.

In the following sentences tell which are the direct and which the indirect objects of the verbs : —

Give me liberty or give me death. — HENRY.

He giveth his beloved sleep. — BIBLE.

Build me straight, O worthy master,  
Stanch and strong, a goodly vessel. — LONGFELLOW.

Give each his right, give each his room,  
And never try to crowd. — DICKENS.

Friends, Romans, countrymen, lend me your ears.

— SHAKESPEARE.

Write a sentence containing each of the following verbs with an indirect object: — *give, show, tell, spare, save, bring, carry.*

Name the direct and indirect objects in the following: —

#### WHAT ONE CLASS DID FOR CHRISTMAS

They gave five families their Christmas dinners.

They gave twenty poor children toys that they themselves had owned.

The boys in the manual training shops made little lame George a new wagon that his dog could draw.

Each girl made her mother an apron.

Each boy and girl sent some "shut-in" a cheery Christmas letter.

They wrote their parents invitations to their Christmas tree party.

They made hundreds of people feel better by wishing them, every one, "A Merry Christmas."

If you are not sure which is the indirect object in any sentence, try using *to* or *for*.

## L

## APPOSITIVE

Thomas Edison, the inventor, was once a telegraph operator.

The word *inventor* describes Edison, but is not an adjective. What part of speech is it?

My brother, George, is older than I.

*George* defines *brother*. What part of speech is it?  
It is called an appositive.

A noun or pronoun placed after another noun or pronoun to explain or define the meaning is called an *appositive* and is said to be *in apposition*.

Point out the appositives in the following sentences : —

Catherine, Queen of England, come into court!

It was the general himself who spoke.

Napoleon, the conqueror, died on the island of St. Helena.

I, Cyrus, the King, have said it.

Longfellow, the poet, Emerson, the philosopher, and Agassiz, the scientist, were close friends.

Arnold, the traitor, is said to have died in poverty in London.

What mark is commonly used to set off an appositive?

Long, the tyrant of our coast,

Reigned the famous Guerrière:

Our little navy she defied,

Public ship and privateer;

On her sails in letters red,  
 To our captains were displayed  
 Words of warning, words of dread,  
 "All who meet me, have a care!  
 I am England's Guerrière."

Observe that the object of *defied* is *navy*. *Ship* and *privateer* are in apposition with *navy*. It is not always possible to tell the relations of words from their positions.

Find one quotation in which the object is placed before the verb.

## LI

### NOMINATIVE INDEPENDENT AND ABSOLUTE

"Mrs. Bardell," said Mr. Pickwick.

"Sir," said Mrs. Bardell.

"Do you think it a much greater expense to keep two people than one?" — DICKENS.

The words *Mrs. Bardell* do not form a part of a sentence, but are used independently to indicate who is spoken to. So also is the word *Sir*.

**A noun or pronoun used simply to address is said to be in the *nominative independent*.**

"The supper being over, the strangers requested to be shown to their places of repose." — HAWTHORNE.

In this sentence the noun *supper* with the participle is not in close relation with the rest of the sentence, although it is in the nominative case.

**A noun or pronoun which with a participle is independent of the governing words in a sentence is in the *nominative absolute*.**

Write, or find and copy, five sentences containing nouns in apposition, five sentences containing predicate nominatives with copulas, five containing nominatives independent, five containing nominatives absolute.

LII  
THE INFINITIVE

(1)

**Read:—**

"I am going to take a drive; who wants to go with me?"

"I do!" "I do," cried all the children at once.

"O, let me go, Uncle John!" "Mayn't I go?"

"Let me see," said Uncle John, looking over the group of eager applicants. "Here is room for only three. I want John to go, so that he can hold the horse when I have to leave him. Henry went yesterday, so it would be hardly fair for him to go now. We'll let Carrie ride on the back seat with little Molly, for Molly must come with us and she'll need some one to take care of her. To take such a little girl without a caretaker would not be quite safe, would it? That's all for to-day; I'll take the others next time."

As there was nothing else to do, all laughed and shouted, "all right."—MOREY.

Observe *to take* and *to go* (line 1). What word introduces them? They are called **infinitives**. The infinitive is a form of the verb that expresses simply its meaning, showing neither number nor person. It partakes of the nature of a noun and is usually introduced by *to*, which is then called the *sign of the infinitive*.

Name the infinitives introduced by *to* in the above selection.

Sometimes the sign *to* is not used. In "Let me go," *go* is an infinitive without *to*. Name the infinitives without *to* in the selection.

The infinitive may have subject, object, and other modifiers. With one or more of these it is called an *infinitive phrase*. "To take a drive" is an infinitive phrase.



## (2)

*Uses of the Infinitive*

In "He asked me to go," what is the case of *me*? *Me* is said to be the *subject* of the infinitive *to go*.

**The subject of an infinitive is in the objective case.**

Name the subjects of infinitives in the selection, section (1).

Every boy longs to be a man.

*A man* is the subject complement of *to be*. The subject is not expressed. If expressed, it would be *himself*. In what case would it be?

"How would you like to be me?" In what case is *me*?

If the subject of *to be* were expressed, what would it be? In what case would it be? What is the subject complement?

**The subject complement is in the same case as the subject. It is sometimes called *attribute complement*.**

It is correct to say "I wish I were *he*" or "I would like to be him," but not "I wish I were him" or "How would you like to be I?" Why?

As the infinitive shows neither person nor number it cannot "agree" with its subject. It expresses the action or condition of the subject but does not state it. It is usually a *verbal noun*; that is, it does the work of both a verb and a noun. Like a verb, it may take a subject or an object and, like a noun, it may be the subject or complement of a verb. (See page 341.)

In "To wrong another is to hurt oneself," point out three uses of the infinitive.

## SECTION THREE

### DISCUSSION AND ANALYSIS OF SENTENCES

#### LIII

#### THE SENTENCE

#### (1)

#### *Ideas*

Is any of the following words or groups of words a sentence ?

1. Edgar Allan Poe. 2. Great. 3. Poet. 4. A great poet. 5. Wrote. 6. "The Raven."

Each of the above words and groups of words suggests something to your mind, but no one of them either asks or answers a question. No one of them makes sense alone. No one gives a complete thought. *Edgar Allan Poe* suggests to your mind the name of a man. *Great* suggests a quality. *Poet* suggests a mental picture of a certain kind of man, a man who writes poems. *Wrote* suggests a mental picture or idea of an action. "*The Raven*" gives you the name of a poem; it makes it possible for you to think of the poem. Thus, *poet*, *wrote*, and "*The Raven*" are the names of ideas.

The mental pictures of single objects or qualities or actions are called **ideas**.

Reading maketh a full man. — BACON.

We live in deeds, not years. — BAILEY.

Man is a noble animal, splendid in ashes, pompous in the grave. — BROWNE.

Then gently scan your brother Man,

Still gentler, sister Woman. — BURNS.

Bless me: How people propagate a lie. — JOHN BYRON.

## LIV

### PHRASES — ADJECTIVE PHRASES

1. His schoolhouse was a long, low building, of one large room, rudely constructed of logs, the windows partly glazed and partly patched with leaves of old copy books.

2. The schoolmaster is generally a man of some importance in the female circle of a rural neighborhood.

3. A stately squadron of snowy geese were riding in an adjoining pond, conveying whole fleets of ducks.

4. It was one of those spacious farmhouses with high-ridged but lowly sloping roofs, built in the style handed down by the first Dutch settlers. — WASHINGTON IRVING.

In the first of the above sentences point out the adjectives. Which ones describe *building*? What do the words of *one large room* do in the sentence? Do they not describe *building*? What do the words *rudely constructed of logs* describe?

In the second sentence what word does the group of words of *some importance* describe?

What adjective describes *circle*?

What group of words also describes *circle*?

Do any of these groups of words make sense if used alone? Do any of them have predicates?

Such groups of words are called **phrases**.

A *phrase* is a group of words expressing a single idea but not having a predicate.

Most phrases are used as parts of speech.

In the sentence, "A stately squadron of snowy geese were riding in an adjoining pond," what adjective and what phrase are used to describe *squadron*? This phrase is called an **adjective phrase**.

Phrases that are used to modify nouns or pronouns are called **adjective phrases**.

## LV

## ADVERBIAL PHRASES

## (1)

In the sentence, "His schoolhouse was rudely constructed of logs," *was constructed* is what part of speech?

What part of speech is *rudely*?

What does it modify?

Do you see any phrase that also modifies *constructed*?

The phrase *of logs* is called an **adverbial phrase**. Why?

A phrase that does the work of an adverb is called an **adverbial phrase**.

In sentence 4, page 260, what phrase modifies *one*? What does the phrase *built in the style handed down by the first Dutch settlers* modify?

What kind of phrase is each of these?

What phrase modifies *built*?

What kind of phrase is it?

## (2)

## VAN TASSEL'S TEA TABLE

*Read:—*

Fain would I pause to dwell upon the world of charms

that burst upon the enraptured gaze of my hero as he entered the state parlor of Van Tassel's mansion: not those of the bevy of buxom lasses, with their luxurious display of red and white, but the ample charms of a genuine Dutch country tea table, in the sumptuous time of autumn. Such heaped-up platters of cakes of various and almost indescribable kinds, known only to experienced Dutch housewives! There was the doughty doughnut, the tenderer *oly koek*, and the crisp and crumbling cruller; sweet cakes and short cakes, ginger cakes and honey cakes, and the whole family of cakes. And then there were apple pies and peach pies and pumpkin pies; besides slices of ham and smoked beef; and moreover, delectable dishes of preserved plums, and peaches, and pears, and quinces; not to mention broiled shad and roasted chicken; together with bowls of milk and cream, all mingled higgledy-piggledy, pretty much as I have enumerated them, with the motherly teapot sending up its clouds of vapor from the midst — Heaven bless the mark!

— WASHINGTON IRVING.

In the above selection pick out all the adverbial phrases and all the adjective phrases and tell what each modifies.

## LVI

### NOUN PHRASES

There are still other kinds of phrases.

"*Being a Boy*" is the title of a book written by Charles Dudley Warner.

The phrase *Being a Boy* is the subject of the sentence. For what part of speech is it used?

*To err* is human.

What phrase is the subject of *is*? For what part of speech is it used?

There are noun phrases as well as *adjective* phrases and *adverbial* phrases.

Make a definition for noun phrases.

It is hard for an empty bag to stand upright.—FRANKLIN.

And darest thou then

To beard the lion in his den?—SCOTT.

Name the noun phrases in the above sentences.

Which is used as the subject of a verb and which as the object?

What parts does every sentence have?

In any one of the phrases that we have studied, do you find these parts?

How do phrases differ from sentences?

Name the kinds of phrases that we have studied.

Give sentences using each kind.

## LVII

### PARTICIPIAL PHRASES

#### THE YANKEE FARMER

*Read : —*

A Yankee farmer is in a constant state of migration, *tarrying occasionally here and there*, clearing lands for other people to enjoy, building houses for others to inhabit, and in a manner may be considered the wandering Arab of America.

His first thought, on coming to the years of manhood, is to settle himself in the world—which means nothing more nor less than to begin his rambles. To this end he takes unto himself for a wife some buxom country heiress, passing rich in red ribbons, glass beads, and mock tortoise-shell combs, with a white gown and morocco shoes for Sunday,

and deeply skilled in the mystery of making apple sweetmeats, long sauce, and pumpkin pie.

*Having thus provided himself*, like a peddler with a heavy knapsack, wherewith to regale his shoulders through the journey of life, he literally sets out on the peregrination. His whole family, household furniture, and farming utensils, are hoisted into a covered cart; his own and his wife's wardrobe packed up in a firkin — *which done*, he shoulders his ax, takes staff in hand, whistles "Yankee Doodle," and trudges off to the woods, as confident of the protection of Providence, and relying as cheerfully upon his own resources, as ever did a patriarch of yore, when he journeyed into a strange country of the Gentiles. Having buried himself in the wilderness, he builds himself a log hut, clears away a cornfield and potato patch, and Providence smiling upon his labors, is soon surrounded by a snug farm and some half a score of flaxen-headed urchins, who by their size, seem to have sprung all at once out of the earth, like a crop of toadstools. — WASHINGTON IRVING.

What does the phrase, *tarrying occasionally here and there*, in the first paragraph, modify?

What kind of phrase is it?

What part of speech is *tarrying*?

An adjective phrase introduced by a participle is sometimes called a *participial phrase*.

In the third paragraph what pronoun does the phrase *having thus provided himself* modify?

Participial phrases often are placed at a distance from the words they modify.

Name all the participial phrases in "The Yankee Farmer."

## LVIII

## INDEPENDENT PHRASES

## (1)

In the last paragraph of "The Yankee Farmer," notice the phrase *which done*.

Do you see what it means?

It might be made clearer by writing it, *which having been done*. You can also change it to, — *when this has been done*.

Does the phrase *which done* modify any word in the sentence?

*Which done* is not a noun phrase, an adjective phrase, or an adverbial phrase. It stands alone, and is called an **independent phrase**. It does the work of a clause.

Point out the *independent phrases* in the following sentences :—

"The dispute being settled to the satisfaction of everybody, the party went to supper."

"The weather being stormy, Mr. Hapgood was compelled to squander a dollar on a hansom cab."

"Cæsar having been slain, no one arose capable of filling his place."

## (2)

Which of the phrases that you find in the following selection modify some word and which are independent?

## VAN TWILLER'S JUDGMENT

*Read:—*

The morning after he had been installed in office and at the moment that he was making his breakfast from a prodigious earthen dish, filled with milk and Indian pudding,



he was interrupted by the appearance of Wandle Schoonhoven, a very important old burgher of New Amsterdam, who complained bitterly of one Barant Bleecker, inasmuch as he refused to come to a settlement of accounts, seeing that there was a heavy balance in favor of the said Wandle. Governor Van Twiller, as I have already observed, was a man of few words; he was likewise a mortal enemy to multiplying writings — or being disturbed at his breakfast.

The two parties being confronted before him, each produced a book of accounts, written in a language and character that would have puzzled any but a High Dutch commentator. The sage Wouter took them one after the other, and having poised them in his hands, and attentively counted over the number of leaves, fell straightway into a very great doubt, and smoked for half an hour without saying a word; at length laying his finger beside his nose, and shutting his eyes for a moment, with the air of a man who has just caught a subtle idea by the tail, he slowly took his pipe from his mouth, puffed forth a column of tobacco smoke and with marvelous gravity and solemnity pronounced — that having carefully counted over the leaves and weighed the books, it was found, that one was just as thick and as heavy as the other — therefore it was the final opinion of the court that the accounts were equally balanced — therefore Wandle should give Barant a receipt, and Barant should give Wandle a receipt — and the constable should pay the costs. — WASHINGTON IRVING.

## LIX

### INFINITIVE PHRASES

In the sentence, "I want John to go," the object of the verb *want* is not merely *John*.

The statement is not *I want John*.

What do I want?

The object of *want* is the phrase, *John to go*.

What part of the verb is *to go*?

The words *John to go* are an infinitive phrase.

The infinitive with its subject and modifiers is called an *infinitive phrase*.

In the sentence, "To take such a little girl would hardly be safe," the phrase, *to take such a little girl*, is the subject.

In the sentence, "It would hardly be fair for Henry to go," what is the subject? That is, *what* would be hardly fair?

Turn the sentence around, thus, "For Henry to go (it) would hardly be fair." The subject of *would not be fair* is *For Henry to go*.

(For a complete discussion of the infinitive phrase see page 341.)

Make or copy five infinitive phrases used as subjects and five used as objects.

## LX

### CLAUSES — ADJECTIVE CLAUSES

#### (1)

"The good man is the man who doeth good, not the man who boasteth of his goodness."

Does the group of words, *who doeth good*, taken apart from the rest of the sentence, make sense? Is the group a phrase? What is a phrase? Has this group a subject and a predicate? What are they? The group, *who doeth good*, is called a clause.

**A clause is a distinct part of a sentence, and has a subject and a predicate of its own.**

Clauses, like phrases, are often used for single parts of speech.

## (2)

*Adjective Clauses*

It is a long road that has no turning. — PROVERB.

What does the adjective *long* modify? What part of speech is it? What does the clause *that has no turning* modify? It is called an **adjective clause**.

**Clauses used to modify nouns or pronouns are called adjective clauses.**

Find the adjective clauses in the following sentences:—

Long is a mile to him who is tired.

Long is the night to him who is awake.

The fool who knows his foolishness is wise at least so far.  
But a fool who thinks himself wise is called a fool indeed.

A man who has learned little grows old like an ox; his body grows but his knowledge does not grow.

— From *The Buddhist "Path to Virtue."*

He prayeth best who loveth best

All things both great and small;

For the dear Lord who loveth us,

He made and loveth all. — COLERIDGE.

(He) Who steals my purse, steals trash. But he that filches from me my good name, robs me of that which not enriches him, and makes me poor indeed. — SHAKESPEARE.

A bad habit which cannot be conquered directly may be overcome by arranging circumstances to help us.

— JAMES FREEMAN CLARKE.

Heaven helps him who helps himself. — PROVERB.

## LXI

## ADVERBIAL CLAUSES

"When it rains, the wise seek shelter."

"Where love is, there is happiness."

What part of speech is used to answer the questions *when* and *where*?

Clauses are sometimes used as adverbs. Such clauses are called *adverbial clauses*.

What kind of clauses are *When it rains* and *Where love is*?

Find the adverbial clauses in the following sentences:—

When we climb to heaven, 'tis on the rounds of love to men. — WHITTIER.

Where the bee sucks, there suck I. — SHAKESPEARE.

When you see the jackal, be sure that the tiger is near.

When a liar tells the truth, no one will believe him.

— PROVERBS.

## LXII

## NOUN CLAUSES (See page 355).

"That might makes right is false."

The subject of the sentence is the clause, *that might makes right*.

I believe that truth is mightier than falsehood.

*That truth is mightier than falsehood* is the object of *believe*.

Clauses may be used either as the subjects or as the objects of verbs. Such clauses are called *noun clauses*.

Name the noun clauses in the following : —

They know that virtue is its own reward. — GAY.

I know not where his islands lift

Their fronded palms in air.

I only know I cannot drift

Beyond his love and care. — WHITTIER.

What poisons one may heal another. — PROVERB.

### LXIII

#### VARIED FORMS OF EXPRESSION

##### (1)

Nouns, adjectives, and adverbs are given their names because they express certain ideas in sentences. As we have seen, phrases and clauses are often used as nouns, adjectives, or adverbs. Sometimes you can express the same idea by using a single word, a clause, or a phrase. Which is best is a question of taste and judgment. A good rule is to use the form that expresses the idea most clearly and simply.

The limping horse plodded on painfully.

The horse with a limp plodded on as if in pain.

The horse that limped plodded on as if he were in pain.

Which of the above sentences do you like best : the one using adjectives and adverbs, the one using phrases, or the one using clauses ? Why ?

##### (2)

Change the italicized words in the following sentences to phrases or clauses : —

All the world loves *a lover*. — EMERSON.

One woe doth tread upon *another's* heels. — SHAKESPEARE.

The *poor* you have always with you. — BIBLE.

Our *sweetest* songs are those that tell of *saddest* thought.

— SHELLEY.

The *early* bird finds the worm.

An estate *inherited* is less valued. — PROVERBS.

### (8)

Change the following italicized phrases to clauses:—

A rose *by any other name* would smell as sweet.

— SHAKESPEARE.

The man *in the moon*

Came down too soon. — MOTHER GOOSE.

*The sleeping* and *the dead* are but as pictures.

— SHAKESPEARE.

Full many a gem *of purest ray serene*

The dark unfathomed caves *of ocean* bear. — GRAY.

The gift *without the giver* is bare. — LOWELL.

Observing one *advancing towards the heap, with a larger cargo* than ordinary upon his back, I found *upon his near approach* that it was only a natural hump. — ADDISON.

### (4)

Change the italicized clauses in the following to phrases or single words:—

For ways *that are dark* and tricks *that are vain*

The Heathen Chineese is peculiar. — HARTE.

But now 'tis little joy

To know I'm farther off from heaven

Than *when I was a boy*. — HOOD.

*While they all slumbered and slept, lo! the bridegroom came.* — BIBLE.

*If wishes were horses, the beggars might ride.*

— FOLK SAYING.

Have you heard of the wonderful one-horse shay,  
*That was built in such a logical way?* — HOLMES.

I feel like one *who treads alone*

Some banquet hall deserted. — MOORE.

(5)

A PROSPECT

*Read:—*

Southward of our front door there stood two elms, *leaning* their branches toward each other, *forming* a glorious arch of green. Now, *in faint yellow*, they grow attenuated and seem *as if departing*; they are losing their leaves, and fading out of sight *as trees do in twilight*. Yonder, over against that young growth of *birch and evergreen*, stood, all summer long, a *perfect* maple tree, *rounded out on every side*, thick with luxuriant foliage, and *dark with greenness*, save when the *morning sun*, streaming through it, sent transparency to its very heart. Now it is a tower of *gorgeous red*. So sober and solemn did it seem all summer, that I should think as soon to see a prophet dancing at a peasant's holiday, as it transfigured to such intense gayety. Its fellows, too, the birches and the walnuts, burn from head to foot with fires *that glow but never consume*.

But these holiday hills! Have the *evening* clouds, suffused with sunset, dropped down and become fixed into *solid* forms? Have the rainbows that followed *autumn* storms faded upon the mountains and left their mantles there? Yet, *with all their brilliancy*, how modest do they seem; how patient *when bare*, or *burdened with winter*; how

cheerful when flushed with summer green; and how modest *when they lift up their wreathed and crowned heads in the resplendent days of autumn!*

I stand alone upon the peaceful summit of this hill, and turn in every direction. The east is all *aglow*; *the blue* north flushes all her hills *with radiance*; the west stands in burnished armor; the southern hills buckle the zone of the horizon together with emeralds and rubies, such as were never set in the *fabled* girdle of the gods! Of gazing there cannot be enough. The *hunger of the eye* grows by feeding. —BEECHER.

Change the italicized words, phrases, and clauses in the above to some other form. State whether you think that the changes improve or injure the description.

## (6)

### *Review*

Tell what part of speech each word is, in the first paragraph of "A Prospect."

What idea does the phrase *in faint yellow* in the second sentence express? What kind of phrase is it? See if you can find another of the same kind in the same paragraph.

Why are the semicolons used in this paragraph?

Find an adjective phrase in the second paragraph; a clause. What kind of clause is it? Find in the third paragraph an object of a preposition; an object of a verb; a verb in the passive voice; a verb of complete predication; a verb of incomplete predication.

Give reasons for the punctuation marks in the third paragraph.



## LXIV

## INDEPENDENT CLAUSES

What is a clause?

"Great is truth (and) it will prevail."

"A soft answer turneth away wrath, (but) grievous words stir up anger."

"Save the minutes, (for) the minutes make the hours."

"I fear not, (yet) I tremble."

How many clauses are there in each of the above sentences?

Do any of them modify words in other clauses?

Do any of them do the work of a single part of speech?

Read them, leaving out the conjunctions. Is the meaning of the sentences changed?

**Clauses that are not used as parts of speech or to modify other parts of a sentence, are called *independent clauses*.**

Find or make five independent clauses.

## LXV

## EXPLETIVE PHRASES AND CLAUSES

"To be frank, it is doubtful whether Tell ever really shot at an apple on his son's head."

The phrase *To be frank* is not really a part of the sentence; it is used to introduce the sentence in an explanatory or apologetic way. It is called an **expletive phrase**. (See *Expletives*, page 173.)

1. To be sure, he never failed to carry his point in the end.
2. The Sultan is a moral invalid, so to speak.
3. Hastings himself was a nabob of the nabobs, not to use a harsher term.

Point out the independent phrases in sentences 1, 2, and 3.

4. Many of the East Indian nabobs sprang from the gutter, if I may be allowed the phrase.

In sentence 4, the clause, *If I may be allowed the phrase*, is used as an expletive, like the phrases in the other sentences.

Point out the expletive clauses in the following:—

Your honor, I regard the sentence as too severe, if you will pardon my boldness.

Pardon me, but you surely are mistaken.

Find or make five sentences containing expletive phrases or clauses.

## LXVI

### DEPENDENT AND PRINCIPAL CLAUSES

What is a clause?

What are the clauses in the sentence, "When the cat's away, the mice will play"?

If you read these clauses separately, do they make complete sense?

Which one cannot be used alone?

*When the cat's away* tells the *time when* the mice will play.

What part of speech answers the question *when*?

What kind of clause then is *When the cat's away*?  
What verb does it modify?

What are the clauses in the sentence, "Cyrus Field was the man who laid the first Atlantic cable"?

Which of these clauses modifies a word in the other? What word does it modify? What kind of clause is it? Would it make complete sense if used alone?

A clause that does not make complete sense if used alone, but modifies the meaning of another clause, is called a *dependent* or *subordinate clause*.

Dependent clauses usually do the work of a single part of speech, as a noun, adjective, or adverb. What names are given to them for this reason?

The clause that is modified by a dependent clause is called the *principal clause*.

Name the principal and the dependent clauses in each of the following sentences, and tell whether each dependent clause is a noun, adjective, or adverbial clause: —

"We never miss the water till the well runs dry."

"If thine enemy hunger, feed him; if he thirst, give him drink."

"When the day has been well spent, the night brings pleasant dreams."

"When the beasts have eaten all they need, they know enough to stop."

"Where the fight was the thickest, there was always to be seen the waving plume of the Black Knight."

"If I shoot at the sun, I may hit a star."

Write or find three sentences containing clauses: one used as a noun, one as an adjective, and one as an adverb.

## LXVII

## THE SIMPLE SENTENCE

1. Longfellow wrote.
2. Henry Wadsworth Longfellow wrote the "The Children's Hour."
3. Henry Wadsworth Longfellow, the great and good American poet, wrote "The Children's Hour" for his own children.

What is the subject and what the predicate of the first sentence? Of the second? Of the third?

Do you find more than one subject and one predicate in each sentence?

**A sentence having but one subject and one predicate is called a *simple sentence*.**

The subject may consist of two or more nouns or pronouns considered together, as "*Jack and Billy* were playing marbles." The predicate may consist of two or more verbs taken together, as "*Jack got angry, took his marbles, and went home.*" Name the subject and the predicate of each of the sentences 1, 2, and 3.

**Subjects consisting of more than one noun or pronoun, and predicates consisting of more than one verb, are called *compound subjects and predicates*.**

It makes no difference how long a sentence is, or how many words or phrases modify the subject and the predicate, if it has but one subject and one predicate, it is a simple sentence.

Name the subjects and the predicates in the following simple sentences : —

I came to bury Cæsar, not to praise him. — SHAKESPEARE.

Good manners are a part of good morals. — WHATELY.

From yonder pyramids forty centuries look down upon you. — NAPOLEON.

And far in the hazy distance  
Of that lovely night in June  
The blaze of the flaming furnace  
Gleamed redder than the moon.

— LONGFELLOW.

Write four simple sentences : one without modifiers, one with modifiers of the predicate, one with modifiers of the subject, and one with modifiers of both subject and predicate.

## LXVIII

### THE COMPLEX SENTENCE

1. Mr. Longfellow, who is sometimes called the Children's Poet, wrote "The Children's Hour."

2. Between the dark and the daylight,  
When the night is beginning to lower,  
Comes a pause in the day's occupations,  
That is known as the Children's Hour.

— LONGFELLOW.

What are the clauses in the first sentence?

What are the clauses in the stanza from "The Children's Hour"?

Which are dependent clauses?

Which are principal clauses?

A sentence made up of a principal clause and one or more dependent clauses is called a *complex sentence*.

Name the principal clause and the subordinate clause or clauses in each of the following complex sentences :—

A sharp tongue is the only edged tool that grows keener with constant use. — IRVING.

The evil that men do lives after them. — SHAKESPEARE.

Ill fares the land to hastening ills a prey

Where wealth accumulates and men decay. — GOLDSMITH.

He shall deliver the needy when he crieth. — BIBLE.

Now when Darius reigned, he made a great feast unto all his subjects. — ESDRAS.

A great while ago, when the world was full of wonders, there lived an earth-born giant, named Antæus.

— HAWTHORNE.

Write three complex sentences : one with a clause modifying the subject, one with a clause modifying the object, and one with a clause modifying each, subject and object.

## LXIX

### THE COMPOUND SENTENCE

#### (1)

A wise son heareth his father's instruction : but a scorner heareth not a rebuke.

Hatred stirreth up strifes ; but love covereth all sins.

Hear instruction, and be wise, and refuse it not.

The ants are a people not strong, yet they prepare their meat in the summer.

The conies are but a feeble folk, yet make they their houses in the rocks.

The locusts have no king, yet go they forth, all of them, by bands. — THE BIBLE.

Name the clauses in each of the above sentences. Are they dependent or independent?

Test them by reading the sentences without the conjunctions.

**A sentence containing two or more independent clauses is called a *compound sentence*.**

In writing it is well to be careful not to make too many compound sentences. Unless the thoughts expressed in the clauses are so related to one another that the conjunction makes them clearer, it is better to make separate sentences.

Connect the following pairs of sentences by conjunctions, making compound sentences, and see which form you think is better: —

Do not pray for easy lives;  
Pray to be stronger men. — PHILLIPS BROOKS.  
Every day is a fresh beginning;  
Every morn is the world made new.

— COOLIDGE.

Never lose an opportunity to see anything beautiful;  
Beauty is God's handwriting. — KINGSLEY.

(2)

He that observeth the wind shall not sow; and he that regardeth the clouds shall not reap. — PROVERBS.

Name the independent clauses in the above. Are there any dependent clauses?

It is a *compound sentence*, each clause of which is *complex*; that is, each *independent clause* consists of a *principal* and a *subordinate clause*.

**A compound sentence containing one or more complex clauses is called a *complex-compound sentence*.**

## LXX

## REVIEW; CLASSES OF SENTENCES

## (1)

Name the simple, complex, and compound sentences in the following : —

## THE BLESSINGS OF POVERTY

If there is anything in the world that a young man should be more grateful for than another, it is the poverty which necessitates starting life under very great disadvantages. Poverty is one of the best tests of human quality in existence. A triumph over it is like graduating with honor from West Point. It demonstrates stuff and stamina. It is a certificate of worthy labor faithfully performed. A young man who cannot stand this test is not good for anything.

If you are poor, thank God and take courage; for he intends to give you a chance to make something of yourself. If you had plenty of money, ten chances to one it would spoil you for all useful purposes. Do you lack education? Remember that education, like some other things, does not consist in the multitude of things a man possesses. What can you *do*? That is the question that settles the business for you. — J. G. HOLLAND.

## (2)

*Combining Statements into Sentences*

It was a bright August morning.

We were strolling along the edge of a wood.

We found an old tree trunk.

It was lying on the ground.

These four sentences can be made into two simple sentences, thus : —



On a bright August morning we were strolling along the edge of a wood.

We found an old tree trunk lying on the ground.

They can be combined into two sentences, one simple and one complex; or into one compound sentence, both parts being simple; or into a compound sentence, one part simple and one part complex. They can also be combined so as to make one simple sentence or one complex sentence. These combinations can be made in different ways.

Arrange the four statements in as many different sentences as you can.

Discuss the sentences that you have made and decide which arrangement is best (see page 21).

## LXXI

### ANALYSIS OF SENTENCES

#### (1)

Raphael painted.

Raphael, the artist, painted madonnas.

Raphael, the great Italian artist, painted the most beautiful madonnas. (See page 344.)

Write the subjects and the predicates of these sentences separately with vertical lines between.

In the first sentence the subject is simply *Raphael*. In the second it is *Raphael* with a modifier, the appositive, *the artist*. In the third the subject is *Raphael*, with a much longer appositive, *the great Italian artist*.

The predicate is, in the first sentence, the single verb *painted*. In each of the others it is enlarged by modifiers. Yet these are all simple sentences. Why?

Not only are the subject and the predicate modified, but the modifiers themselves are modified.

In *Raphael, the artist*, *Raphael* is modified by the appositive phrase *the artist*, which tells Raphael's occupation. *Artist* is itself modified by the article *the*, which tells that he was *the* artist, that is, a particularly distinguished artist.

In *Raphael, the great Italian artist*, *artist* is still further modified by *great* and *Italian*, which tell us Raphael's rank among artists and his nationality.

So, to make the entire thought of the subject clear, we have *Raphael*, modified by *artist*, which is itself modified by *the*, *great*, and *Italian*.

In like manner the predicate verb is modified.

*Painted* — what? *Madonnas*. What kind of madonnas? *Beautiful madonnas*. How beautiful? *The most beautiful*.

That is, *Painted* has as its object the word *madonnas*, which is modified by *the*, and *most beautiful*. *Beautiful* is modified by *most*.

*Raphael* is called the **simple subject**, and *Raphael, the great Italian artist*, the **complete subject**.

*Painted* is the **simple predicate**, and *Painted the most beautiful madonnas*, the **complete predicate**.

NOTE. — Sometimes the *simple* subject and predicate are called the *logical* subject and predicate.

The modifiers of the simple subject and predicate may be words, phrases, or clauses.

Dividing a sentence into subject and predicate and selecting and classifying all the modifiers and showing the relations of all the words, so as to make the thought perfectly clear, is called *analyzing* the sentence.

"More than six hundred years ago, Marco Polo, then only a young boy, set out on a long and dangerous journey, with his father and his father's brother."

Analysis : —

It is a simple sentence.

(1) The complete subject is *Marco Polo, then only a young boy*. (2) The complete predicate is, *More than six hundred years ago set out on a long and dangerous journey with his father and his father's brother*.

(3) The simple subject is *Marco Polo*. (4) It is modified by the adjective phrase, *then only a young boy*. (5) *Boy* is in apposition to *Marco Polo*. It is modified by the article *a* and the adjective *young*. The adjective phrase *a young boy* is modified by the adverbs *then* and *only*.

(6) The simple predicate is the verb *set out*. (7) It is modified by the adverbial phrases, *more than six hundred years ago, on a long and dangerous journey, and with his father and his father's brother*.

(8) The adverbial phrase *more than six hundred years ago* is made up of the noun *years* modified by the definitive adjective (p. 208) *six hundred*. *Six hundred* is modified by the adverbial phrase *more than* and the adverb *ago*.<sup>1</sup>

In the phrases *with his father* and *his father's brother*, joined by the conjunction *and*, *father* is the object of the preposition *with* and is modified by the personal pronoun *his*; *brother* is the object of *with* and is modified

---

<sup>1</sup> *To the Teacher*. — It is possible to analyze this phrase further as, more years ago than six hundred years — *years* being adverbial objective (see p. 308), and *more* an adjective modifying *years*, and *than* a conjunction connecting the two phrases. But such fine analysis should not be attempted at this stage. Indeed, for a grammar school class, the analysis given above is sufficient.

by the possessive *father's*. *Father's* is modified by the personal pronoun *his*.

(2)

In analyzing a sentence, use the following order : (1) the complete subject ; (2) the complete predicate ; (3) the simple subject, (4) its modifiers, (5) their relations and modifiers ; (6) the simple predicate, (7) its modifiers, (8) their parts.

## LXXII

### ANALYSIS OF SIMPLE SENTENCES

Analyze the following simple sentences 1, 2, and 3 :—

1. All habits gather by unseen degrees.
2. The winds of March are blowing.
3. Spring is smiling in the air.
4. Learn the luxury of doing good.

Sentence 1. The verb *gather* is sometimes transitive and sometimes intransitive. Which is it here? How can you tell?

Sentence 2. The words *are blowing* are the verb, which is said to be in the **progressive form**. (See pp. 318 and 340.) Does *are blowing* differ in meaning at all from *blow*?

Sentence 3. Which is the verb, *is* or *is smiling*? Why?

Sentence 4 is an imperative sentence. What subject is to be understood? What is the relation of *luxury* to *learn*?

*Luxury* is modified by the article, *the*, and by the phrase, *of doing good*. Since this phrase modifies a noun, what kind of phrase is it? *Doing* is a present participle. It expresses the thought of both a noun and a verb, and is called a **verbal noun**. It is the object of the preposition *of*. *Good* is here a noun and is the *object* of *doing*.

*Analyze* : —

“A dewy freshness fills the silent air.”

“Blessings ever wait on virtuous deeds.”

“The wages of sin is death.” — THE BIBLE.

*Death* is predicate nominative. That is, it is in the nominative case, a part of the predicate with the verb *is*. What kind of verb is *is*?

Land of the noble free, of thee I sing. — SMITH.

*Land of the noble free* is a nominative independent (p. 254).

*Analyze* : —

Friends, Romans, countrymen, lend me your ears.

— SHAKESPEARE.

Father, may I go? — HEMANS.

A contented spirit is the sweetness of existence.

To the pure all things are pure. — PROVERBS.

What kind of phrase is *to the pure*? What does it modify?

NOTE. — The order of the sentence does not always show the relations of words.

Turn to “The Blessings of Poverty,” p. 281. Select and analyze all the simple sentences.

## LXXIII

### ANALYSIS OF COMPLEX SENTENCES

There was once a boy who longed to be a man.

This is a complex sentence, composed of (1) the principal clause, *There was once a boy*, and (2) the dependent clause, *who longed to be a man*.

(3) *A boy* is the complete subject of the principal clause and *was once* is its complete predicate.

*There* is an expletive (see page 173).

*Boy* is the simple subject. It is modified by the indefinite article *a* and the adjective clause, *who longed to be a man*.

*Was* is the simple predicate. It is modified by the adverb of time, *once*.

(4) *Who longed to be a man* is an adjective clause, modifying *boy*.

(5) The relative pronoun *who* is the subject.

*Longed to be a man* is the complete predicate.

*Longed* is the simple predicate. It is modified by the infinitive phrase *to be a man*. *To be a man* is the object of *longed*.

The infinitive *to be* is modified by the predicate complement *a man* (p. 256). *Man* is modified by the indefinite article *a*.

Some people know how to keep dry when it rains.

Principal clause — *Some people know how to keep dry*.

Dependent clause — *When it rains*.

*How to keep dry* is a noun phrase, the object of *know*.

*When it rains* is an adverbial clause of time, modifying *know*.

Complete the analysis.

Analyze the following complex sentences:—

They also serve who only stand and wait. — MILTON.

If we stand firm, we shall not fail. — LINCOLN.

If battles were to be accounted great in proportion to the numbers engaged, Bennington would be but small. — PHELPS.

Ill fares the land, to hastening ills a prey,  
Where wealth accumulates, and men decay.

— GOLDSMITH.

"We come, as Americans, to mark a spot which must forever be dear to us and our posterity."

"It was so cold that the mercury froze in the bulb."

The adverb *so* modifies *cold*. The adverbial clause, *that the mercury froze in the bulb*, modifies the adverb *so*.

NOTE. — *So . . . that* are called **correlatives**. Other correlatives in common use are *so . . . as*, *though . . . yet*, *when . . . then*, *neither . . . nor*, *either . . . or*, *not only . . . but*, *more . . . than*, *as . . . as*, *such . . . as*.

In analyzing complex sentences, (1) name the principal clause, (2) name the dependent clause or clauses; (3) analyze the principal clause as if it were a simple sentence; (4) state the kind of each dependent clause and its relation to the principal clause, and (5) analyze each as if they were simple sentences.

## LXXIV

### ANALYSIS OF COMPOUND SENTENCES

#### (1)

Faithful are the wounds of a friend, but the kisses of an enemy are deceitful. — BIBLE.

This is a compound sentence.

The clauses are independent. Analyze each of them separately as if they were two simple sentences, naming the conjunction *but*, which connects them.

Rejoice not when thine enemy falleth and let not thine heart rejoice when he stumbleth. — BIBLE.

Name the two independent clauses of this sentence.

What kind of sentence is each clause considered as a separate sentence?

Analyze each as a separate complex sentence.

*Analyze:—*

We carved not a line, and we raised not a stone,  
But we left him alone with his glory — WOLFE.

**Compound sentences should be analyzed as two or more separate simple or complex sentences, merely joined by conjunctions.**

(2)

Analyze all the compound sentences in "Burgoyne's Surrender."

BURGOYNE'S SURRENDER

*Read:—*

John Burgoyne had airily said in London that with an army of ten thousand men he could promenade through America; and now the brilliant gentleman was to make good his boast. On July 1, 1777, all hope and confidence, with more than seven thousand trained and veteran troops, besides Canadians and Indians, his brilliant pageant swept up Lake Champlain. On July 5, by the mere power of his presence, without a blow, Ticonderoga fell, and the morning of its fall was the high hour of Burgoyne's career. He had undone the electric deed of Ethan Allen. The chief obstruction to his triumphal American promenade had fallen. The bright promise of the invasion would be fulfilled, and Burgoyne would be the lauded hero of the war. His eager fancy could picture the delight of London, the joy of the clubs, of Parliament, of the king.

A hundred days later, how changed the scene! These hundred days saw the desertion of his savage allies, the failure of the Mohawk expedition, the defeat at Bennington, and the final disaster at Saratoga.



At eleven o'clock, on the 17th of October, 1777, Burgoyne's troops, with tears coursing down bearded cheeks, with passionate sobs, with oaths of rage and defiance, laid down their arms. As the British troops filed between the American lines, they saw no sign of exultation, but they heard the drums and fifes playing "Yankee Doodle." A few minutes later Burgoyne rode to the headquarters of Gates. The English general, as if for a court holiday, glittered in scarlet and gold; Gates, plainly clad in a blue overcoat, received his guest with urbane courtesy. They exchanged the compliments of soldiers. Burgoyne said: "The fortune of war, General Gates, has made me your prisoner." Gates gracefully replied, "I shall always be ready to testify that it has not been through any fault of your excellency." General Burgoyne drew his sword, bowed, and presented it to General Gates. General Gates, bowed, received the sword, and returned it to General Burgoyne.

Such was the simple ceremony that marked the turning point of the Revolution. Thenceforth it was but a question of time. The great doubt was solved. It was the surrender of Burgoyne that determined the French alliance, and the French alliance secured the final triumph.

—GEORGE WILLIAM CURTIS.

## LXXV

### REVIEW

#### *Analysis of Sentences*

#### (1)

Analyze the following :—

He prayeth best, who loveth best,  
All things both great and small,  
For the dear Lord who loveth us,  
He made and loveth all. — COLERIDGE.

We will work for our country in time of peace and we will fight for it in time of war, if a time of war should ever come. — GUENTHER.

He who kills a man kills a reasonable creature, God's image; but he who destroys a good book kills reason itself, kills the image of God, as it were in the eye. — MILTON.

There in his noisy mansion, skilled to rule,  
The village master taught his little school.

And still they gazed and still the wonder grew  
That one small head could carry all he knew.

— GOLDSMITH.

Analyze all the sentences in "Mr. Pickwick Slides" (pp. 248 and 249). Observe the first sentence in the second paragraph. The question is a quotation and, though in the form of a separate sentence, is the object of *inquired*.

(2)

Analyze all the sentences in "Ferdinand and Isabella," on the next page.

Observe the large number of phrases used as predicate complements, as, in the first sentence, *of middle stature, well proportioned, and hardy and active from athletic exercises*.

Observe also that in several sentences the verb copula is omitted. In these cases it is easily supplied from the preceding sentences.

Supply the missing verb in *his mouth moderate, well formed, and gracious in its expression; his teeth white, though small and irregular*.

## FERDINAND AND ISABELLA

Ferdinand was of middle stature, well proportioned, and hardy and active from athletic exercises. His carriage was free, erect, and majestic. He had a clear, serene forehead, which appeared more lofty from his head being partly bald. His eyebrows were large and parted, and, like his hair, of a bright chestnut; his eyes were clear and animated; his complexion was somewhat ruddy, and scorched by the toils of war; his mouth moderate, well formed, and gracious in its expression; his teeth white, though small and irregular; his voice sharp; his speech quick and fluent. He was simple in dress and diet, equable in temper, devout in his religion, and so indefatigable in business that it was said he seemed to repose himself by working.

Isabella is one of the most beautiful characters in the pages of history. She was well formed, of middle size, with great dignity and gracefulness of deportment and a mingled gravity and sweetness of demeanor. Her complexion was fair; her hair auburn, inclining to red; her eyes were of a clear blue, with a benign expression, and there was a singular modesty in her countenance, gracing, as it did, a wonderful firmness of purpose and earnestness of spirit. Though strongly attached to her husband and studious of his fame, yet she always maintained her distinct rights as an allied prince. She exceeded him in beauty, in personal dignity, in acuteness of genius, and in grandeur of soul.

— WASHINGTON IRVING.

## SECTION FOUR

### DISCUSSION OF PARTS OF SPEECH—PARSING

#### LXXVI

#### ABSTRACT AND CONCRETE NOUNS

##### (1)

We admire the ox for his strength, the horse for his speed, the ant for his industry, the fox for his cunning, the donkey for his patience, the dog for his faithfulness. And these traits are so associated with the animals that to mention the animal brings to mind the trait, and the mention of the trait suggests the animal.

We also speak of the frailty of the flower, the firmness of the rock, the strength of the oak. And when we wish to call attention to like qualities in men, we compare them to these objects and say: *As strong as an ox; As firm as a rock.*

Thus arise figures of speech.—B. G. WEST.

In the statement *We admire the ox for his strength*, the noun *ox* is the name of something that you can see and feel, that can be weighed and measured, and occupies space in the world.

Can *strength* be weighed? Does it occupy any space? Is it a *thing* or an *object*, as *ox* is? Strength is a *quality* possessed by the ox. The ox has many other qualities, as weight, size, color. Indeed, the ox is made

up of qualities, and when you think of him, you think of one or more of these qualities.

**Nouns that stand for objects that have qualities and occupy space are called *concrete nouns*.**

*Ox* and *horse* are concrete nouns.

Name all the concrete nouns in the above selection.

**Nouns that stand for single qualities or ideas that do not occupy space are called *abstract nouns*.**

*Strength* and *industry* are abstract nouns.

Name all the abstract nouns in the above selection.

NOTE. — *Concrete* means *put together*. *Abstract* means *taken away*.

## (2)

Several guests who were assembled in the old parlor rose to meet Mr. Pickwick and his friends upon their entrance; and during the performance of the ceremony of introduction, with all due formalities, Mr. Pickwick had leisure to observe the appearance, and speculate upon the characters and pursuits, of the persons by whom he was surrounded—a habit in which he, in common with many other great men, delighted to indulge. — DICKENS.

Name the abstract nouns and the concrete nouns in the above selection.

What kind of noun is *Mr. Pickwick*?

Name the abstract nouns and the concrete nouns in the following quotation:—

“We hold these truths to be self-evident: That all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness.”

— From the “Declaration of Independence.”

Which kind of nouns, abstract or concrete, do young children use chiefly? Why?

Which do you think were first invented?

See if you can find in your readers a selection using many abstract nouns; one using chiefly concrete nouns.

Tell, if you can, the difference between the two.

Which shows more observation?

Which shows more thought?

Which do you yourself notice more often, concrete things or their qualities?

## LXXVII

### COLLECTIVE NOUNS

1. High in the air a flock of wild geese is swiftly winging its way northward.

2. The czar fears that the army is not loyal.

3. A herd of wild cattle in a stampede is a fearful sight.

The words *flock*, *army*, and *herd* denote collections of many single geese, men, and cattle. But they are not spoken of as individuals. The flock, the army, and the herd are each spoken of as a single thing. The individuals moving and acting together make the single flock, army, and herd.

Nouns that denote collections of individuals are called *collective nouns*.

In what number is the verb in each of the sentences 1, 2, and 3?

4. The flock, confused by shots, fly in every direction.

5. The army, overwhelmed by greater numbers, seek safety in houses, in caves, behind trees—in short, everywhere where shelter can be found.

6. The herd of cattle are slaughtered one by one.



The basketball team <sup>has</sup> gone home for Thanksgiving.  
   have

The little band of heroes <sup>is</sup> at last all gone.  
   are

## LXXVIII

## ADJECTIVES USED AS NOUNS

There were twenty present.

What part of speech is *twenty*?

Does it modify any noun?

Seek the good, the true, the beautiful.

Name the adjectives in the above sentence.

Do they modify nouns? What are the objects of  
*Seek*?

*Good, true, and beautiful*, though adjectives, are here  
 used alone as nouns.

**Adjectives are often used alone as nouns both as sub-  
 jects and as objects.**

Point out the adjectives that are used as nouns in  
 the following : —

All bare him witness and wondered at the gracious words  
 that proceeded out of his mouth.

Let each esteem other better than himself.

There be many who say, "Who will show us any good?"

— THE BIBLE.

"Then all cried as with one voice, 'Down with the  
 traitor!'"

Those who are strong should bear the infirmities of the  
 weak. — THE BIBLE.

None but the brave deserve the fair. — DRYDEN.

Find or make five sentences using adjectives as nouns.



## LXXIX

## PRONOUNS

## (1)

*Special Uses of "It"*

What kind of pronoun is *it*?

*It* is sometimes used as an expletive, to introduce a sentence (see p. 173) as : —

"*It* is a great pity that we are not taught in our early days how to see."

While *it* is in form the subject of the sentence, the real subject is the clause, *That we are not taught in our early days how to see*.

Find or make five sentences using *it* as an expletive.

*It* is sometimes used without an antecedent as the impersonal *subject* of a verb, as, *it rains, it is cold*.

Make five sentences using *it* impersonally as a subject.

*It* is sometimes used as an *object* without personal meaning, as, "Come and trip *it* o'er the green."

Give five sentences using *it* as an impersonal object.

## (2)

*Adjective Pronouns*

Certain words are sometimes adjectives and sometimes pronouns. Among such words are *this, that, these, those, some, other, either, neither*.

They are adjectives when they limit nouns, and pronouns when used alone, to indicate persons or things without naming them.

NOTE. — *Either* and *neither* also are sometimes conjunctions.

That mercy I to others show, that mercy show to me.

— POPE.

Who is this, that rises like the issue of a King?

— SHAKESPEARE.

Those hues that mark the sun's decline,

So grand, so beauteous, Lord, are thine. — MOORE.

'Tis true, this god did shake. — SHAKESPEARE.

Tell whether *that* in the first sentence, *this* in the second, *those* in the third, and *this* in the fourth are adjectives or pronouns.

When used as pronouns they are called adjective pronouns and classified as demonstrative and indefinite.

Demonstrative pronouns point out particular objects. *This* and *that* are demonstrative pronouns.

Indefinite pronouns refer to objects indefinitely. *Some*, *other*, are indefinite pronouns.

As to the use of certain indefinite pronouns, see pages 48, 49 and 75, Part One, Language.

## LXXX

### INTERROGATIVE PRONOUNS

#### THE THIEF

*Read:—*

The judge looked at the two men before him. One was small, alert, and very wide-awake. The other was large, dull, and very drowsy.

"Who are you?" said the judge, at length.

"An officer with a prisoner, your honor," was the reply.

"Which is the officer, and which the prisoner?"

"I am the officer," said the little man.

"Who is your prisoner?"

"I don't know his name, your honor."

"Prisoner, what is your name?"

"Late Comer, your honor."

"Where do you live?"

"In Slow Street."

"What is your occupation?"

"I'm a waiter, your honor."

"Where do you wait?"

"Wherever people are in a hurry."

"Officer, what is the charge?"

"Stealing, your honor."

"What is he charged with stealing?"

"Time, your honor."

"Did you catch him in the act?"

"I did, your honor."

"Where was he?"

"In bed."

"In whose bed?"

"In his own."

"From whom could he be stealing in his own bed?"

"He was stealing an hour from a busy man with whom he had an appointment, and as that man had to keep a committee of ten waiting an hour while he was waiting for this man, he stole an hour apiece from them. So, your honor, I caught him stealing eleven hours."

"Prisoner, this is a serious charge. Are you willing to restore the time to those from whom you stole it?"

"I cannot, your honor. I lost it."

"Officer, is this true?"

"Yes, sir, it is gone and can never be recovered."

"Prisoner, do you admit your guilt?"

"I confess that I took the time and lost it, your honor, but I couldn't help it. I was just waiting to be sure that the man would be there."

"I see no excuse for you, and I hereby sentence you to an indefinite term in the Waiters' Penitentiary. Officer, lead him away."—J. VERENS.

What kind of sentences do the words *who*, *which*, *what*, *whose*, and *whom* in "The Thief" introduce?

What kind of pronouns are they?

Find other sentences using each of these words as interrogative pronouns.

What are the cases of *who*? *whose*? *whom*? Are there any other inflected forms of *who*?

*What* and *which* have no inflected forms in regular use.

NOTE:—*Whose* is sometimes used as the possessive of *which*; as, "Which sling did you use?" "The one whose father was an old boot top."

***Who* is used of persons only.**

***What* as a pronoun is not used of persons.**

***Which* refers to either persons or things.**

***Which* always refers to one of a particular number or group, as "Which of you has done this?" *Who*, and *what* ask about any person or thing in general; as, "Who are you?" "What have we here?"**

***Which* and *what* are sometimes adjectives, as "which boy got the ball?" "What books have you read?"**

Write sentences of your own, using *who*, *which* and *what* as interrogative pronouns.

## LXXXI

### RELATIVE PRONOUNS

#### (1)

A man who finds not satisfaction in himself, seeks for it in vain elsewhere.

The keenest pleasure is that which others share with us.

There are reproaches that praise, and praises that reproach.

In the above sentences we find the pronouns *who*, *which*, *what*, and *that*.

All but *that* we have studied before. What kind of pronouns were they in "The Thief"?

Do they ask questions in the above sentences?

*Who*, in the first sentence, does two things. It is the subject of the predicate *finds not satisfaction*, and it refers to the word *man*. It *shows the relation* between the principal clause and the dependent clause. *Who* is a **relative pronoun**. *Man* is its antecedent. (*Antecedent* means *that which goes before*.)

A relative pronoun shows the relation between a dependent clause and the principal clause. It refers to a noun or pronoun in the principal clause which is called the antecedent. It agrees with its antecedent in person, number, and gender, but takes its case from the clause in which it stands.

1. No man can answer for his courage who has never been in danger.—ROCHEFOUCAULD.

2. Breathes there the man with soul so dead,  
Who never to himself hath said,  
"This is my own, my native land"?—SCOTT.

3. Drayton was a man whose memory was very uneven as to loans. He always remembered the people to whom he had made loans, but never those of whom he had borrowed.—WEST.

4. He that does not return a loan to the man that loaned it, steals the thing and robs the man.

—THE ZEND-AVESTA.

5. The shame that arises from praise which we do not deserve often makes us do things that we should never otherwise have attempted.

What is the relative pronoun in sentence 1? What is its antecedent?

Find and copy sentences containing the different relative pronouns.

Point out the antecedents and tell the use of each relative in its clause.

What kind of clauses are all those introduced by relative pronouns in sentences 1-5?

A clause introduced by a relative pronoun or a relative adverb is called a *relative clause*. It should be placed as near as possible to the word which it modifies.

(For fuller treatment see page 344.)

(2)

Pronouns, and indeed all words, get their names from their uses in expressing thought. So the word *who*, when used to ask a question, is an *interrogative pronoun*, and when used to show relation, is a *relative pronoun*.

The same is true of *which* and *what*.

There is one relative pronoun that is never an interrogative pronoun. We never introduce a question by using *that*. It does not express a question *thought*. But it is often used as an adjective. In the sentence, "do you see *that* cloud?" is *that* a pronoun or an adjective?

Give sentences using *that* as an adjective.

What does *that* do in sentence 4 above? What is its antecedent?

In sentence 3 what is the case of *whose*? What is the case of *whom*? Of what is *whom* the object in each place?

The relative pronoun is not always the subject of the clause.

Point out the relative pronouns in each of the seven sentences, name their antecedents, and tell the use of each in its clause.

In the selection "Mr. Pickwick Slides" (page 248) find the adjective clauses. Point out the relative pronouns.

Name their antecedents and tell their uses in their clauses.

In the same selection find two adverbial clauses and tell what verbs they modify.

In sentence 1, on page 302, does *who* refer to a person or a thing?

In sentence 5, does *which* refer to a person or a thing?

In sentence 4, is the antecedent of *that* a person?

In sentence 5, is the antecedent of *that* a person?

The antecedent of *who* is always a person; of *which* is never a person; of *that* is sometimes a person and sometimes not.

In sentence 6, do you find any antecedent for *what*?

*What* is a relative pronoun, but its antecedent is not expressed. It stands for *that which*, *that* being the antecedent and *which* being the relative.

Does *what*, as a relative pronoun, refer to persons or things?

## LXXXII

## CLASSIFICATION OF ADVERBS—YES AND NO

Adverbs may be divided into classes : —

**Adverbs of Time**, as : —

*now, then, early, late, soon, often.*

**Adverbs of Place**, as : —

*here, there, everywhere, above, below, yonder.*

**Adverbs of Manner**, as : —

*well, better, thus, badly, wisely.*

**Adverbs of Degree**, as : —

*quite, nearly, very, too, greatly, so, almost.*

Make a definition for each — *adverbs of time, adverbs of place, adverbs of manner, and adverbs of degree.*

What question does each answer ?

**Modal Adverbs.** — In “Possibly, the planet Mars is inhabited,” what does *possibly* modify ? A few adverbs modify not merely words but whole sentences, as, *perhaps, possibly, probably*. They are called **modal adverbs**.

*Yes* and *no* are sometimes called modal adverbs. They are really independent words used alone and are usually separated from the sentence by commas.

**Interrogative Adverbs.** — Adverbs, like *when, how, where*, used to introduce a question, are called **interrogative adverbs**.

**Relative Adverbs** : —

*When* Greeks joined Greeks, then was the tug of war. — LEE.

*While* there is life, there is hope. — PROVERB.

Strike till the last armed foe expires. — T. B. READ.



Such words as *when, while, where, until*, connecting dependent clauses with principal clauses are **relative adverbs**, they are sometimes called **conjunctive adverbs** because they express the ideas of both adverbs and conjunctions. They may introduce adjective clauses; as, in "I know a bank *whereon* the wild thyme blows," the clause introduced by the adverb *whereon* modifies the noun *bank*. (For fuller treatment see page 312.)

### LXXXIII

#### OBJECTIVE COMPLEMENT

In "The teacher made the lesson simple," what is the verb? What is its subject?

What is its object?

What does *simple* describe?

*Simple* is really a part of the verb.

It helps express the action of the subject.

The order can be changed so as to read — "The teacher *made simple* the lesson." You can even substitute a single word for *made simple*, as "The teacher *simplified* the lesson."

*Lesson* is the object not only of *made*, but of *made simple*. *Simple* is in thought a part of the verb. The thought of the verb is not complete without it.

A word that completes the thought of the predicate, and describes its object, is called an objective complement

The objective complement may be either an adjective or a noun.

They proclaimed Cæsar a god.

What is the object? What is the objective complement? You can substitute a single word, as,

"They deified Cæsar." You cannot always find a single word that expresses the thought of the verb and the objective complement together, but you can always unite them in thought.

Name the *object* and the *objective complement* in each of the following : —

The Swiss hailed Tell (*as*) the liberator of his country.

Father calls me William, sister calls me Will,

Mother calls me Willie, but the fellows call me Bill.

— EUGENE FIELD.

Ye call me chief, and ye do well to call him chief who for twelve long years has led your forces in the arena.

— SPARTACUS.

That orb'd maiden,  
With white fire laden,  
Whom mortals call the moon,  
Glides glimmering o'er  
My fleece-like floor,  
With the midnight breezes strewn.

— SHELLEY.

NOTE. — Sometimes *as* is used with an objective complement.

## LXXXIV

### ADVERBIAL OBJECTIVE

We weighed the baby yesterday.

He weighed ten pounds.

In the first sentence, what is the object of *weighed*?

In the second, is *ten pounds* the object of *weighed*?

*Ten pounds* does not tell what was weighed, but how much the baby weighed.

In the first sentence *weighed* is a transitive verb. Why?

In the second sentence *weighed* is an intransitive verb. Why?

The words *ten pounds* taken together are really an adverb modifying *weighed*.

A noun, either alone or with modifiers, used as an adverb, is called an *adverbial objective*.

If he compel thee to go with him *a mile*, go with him *twain*. — THE BIBLE.

*A mile* and *twain* are adverbial objectives, modifying *go*.

Name the adverbial objectives in the following sentences and tell what verbs they modify. If the verbs have direct or indirect objects, name them : —

“A celebrated athlete of ancient times is said to have cleared fifty-four feet at a single jump.

“The Jerboa, an animal not much larger than a rat, can leap ten feet. A whale, weighing many tons, can jump twenty feet out of the water. A flea can leap a distance a hundred times its own body. A grasshopper can jump a height two hundred times higher than its own body. Where then is the pride of the athlete?”

“Thousands of years ago the Egyptians reared the obelisks in what is now a desert. Forty-two of them are still in existence. One of these is in Central Park in New York. It cost thousands of dollars to remove it, and many men were employed two whole years at the task.”

## LXXXV

## CASE AFTER A CONJUNCTION

## A BOY'S SONG

*Read :—*

Where the pools are bright and deep,  
Where the gray trout lies asleep,  
Up the river and o'er the lea,  
That's the way for Billy and me.

Where the blackbird sings the latest,  
Where the hawthorne blooms the sweetest,  
Where the nestlings chirp and flee,  
That's the way for Billy and me.

Where the mowers mow the cleanest,  
Where the hay lies thick and greenest,  
There to trace the homeward bee,  
That's the way for Billy and me.

Where the hazel bank is steepest,  
Where the shadow falls the deepest,  
Where the clustering nuts fall free,  
That's the way for Billy and me.

And this I know, I love to play  
Through the meadow, among the hay;  
Up the water and o'er the lea,  
That's the way for Billy and me.

— JAMES HOGG.

In the last line of each stanza what part of speech is *for*?

What two words are its objects?

In what case are they?

1. Harry invited my brother William and me to go driving with him.
2. When Helen was eight years old, her father took her and her cousin Abel into the country.
3. Uncle John gave Jacob and me each a dollar.
4. Alice and I are of the same age.
5. You have injured not me but yourself.

Name all the personal pronouns in the above sentences.

Why is *I* in the fourth in the nominative case?

Why are *me* in the first, third, and fifth, and *her* in the second in the objective case?

**Two nouns or pronouns connected by a conjunction are in the same case.**

This is an important rule and often violated. You will need to watch carefully to avoid mistakes.

In each of the following sentences, supply *I* or *me* correctly: —

Henry ran after father and —.

Mrs. Albert was very kind to Ruth and —.

Who is there? It is only Henry and —.

The teacher walked home with Kenneth, Ruth, and —.

Kenneth is almost as old as —.

He can run faster than either Henry or —.

Notice that in each of these sentences when *I* or *me* is used, joined by a conjunction to other pronouns or proper nouns, it is placed after the other words. **A pronoun of the first person is always placed last in a series.** It is not good manners to put yourself first.

## LXXXVI

## PREDICATE NOMINATIVE WITH A PASSIVE VERB

What is a predicate nominative ? (Page 234.)

Find five sentences containing predicate nominatives with intransitive verbs.

“The fools who succeed are called geniuses.

Those who fail are called just fools.”

In what voice is *are called* ?

To which word does *geniuses* refer ?

The first sentence may be changed to the active form, so as to read : —

“Fools who succeed we call geniuses.” *Geniuses* then becomes the *objective complement*.

In the passive voice it becomes a *subject complement*, or *predicate nominative*.

What does the *object* become ?

Name the *predicate nominative* in each of the following sentences : —

The crab was called by Dr. Johnson a red fish that walks backward.

In a certain girls' school, boys were always spoken of by the teachers as “circumstances.”

How many boys do you suppose have been named George Washington by their parents ?

In Germany the chief ruler is called the Kaiser, in Russia he is called the Czar, in England, the King. What is he called in the United States ?

Change the above sentences to the active form.

What do the subjects become ?

What do the predicate nominatives become ?

## LXXXVII

## CÖORDINATE AND SUBORDINATE CONJUNCTIONS

## THE NIGHTS OF VENICE

*Read :—*

The beauty of the sky *and* the delights of night in Venice are beyond expression. The lagoon is so calm in clear nights that the stars do not tremble in it. *When* we are in the middle, it is so blue, so even, that our eye does not mark the horizon line, *and* the water and sky make one veil of azure where revery loses itself and is lulled to sleep; the air is so transparent and so pure that we see in the heavens a million times more stars than we can discern in our northern France. I have seen here nights so star-studded that the silvery white of the stars occupied more space than the blue of the air in the vault of the firmament.

If you would taste a fresh and pure repose, choose, in one of these lovely nights, the flight of marble steps which leads down from the royal gardens to the canal. When the gilded railing is closed on the garden side, you may be borne in a gondola to the flagstones still warm with the rays of the setting sun, and not be annoyed by any importunate pedestrians. When the midnight wind passes over the lime tree and scatters its flowers on the waters; when the scent of geranium and clover rises in whiffs; when the domes of Santa Maria raise into the heavens their half-globes of alabaster and their minarets crowned with a turban; when all is white—water, sky, and marble, the three elements of Venice—and when from the height of the tower of Saint Mark's a great brazen voice hovers over your head—then there will flow through your whole being a calm so profound that your life seems to be entirely given up to rest and forgetfulness. — GEORGE SAND.

What are conjunctions?

Name five.

In the first sentence of "The Nights of Venice," what phrases does *and* connect?

What clauses does *and* connect in the third sentence? Are they independent clauses or is one principal and one dependent?

What clauses does *when* in the same sentence join? Are they independent or is one of them dependent?

Conjunctions that join words, phrases, independent clauses, or two subordinate clauses are called *coördinate conjunctions*.

(The word *coördinate* means *of equal rank*.)

*And* in the first sentence is a coördinate conjunction.

The other most common coördinate conjunctions are *but, also, either, or, neither, nor*.

Conjunctions that join subordinate clauses to principal clauses are called *subordinate conjunctions*. (*Subordinate* means *of lower rank*.)

*When* in the third sentence of "The Nights of Venice" is a subordinate conjunction.

The other most common subordinate conjunctions are *if, while, until, where, although, unless*.

Name all the coördinate conjunctions and all the subordinate conjunctions in "The Nights of Venice."

## LXXXVIII

### TENSE

Turn to "Van Twiller's Judgment," page 265, and tell whether each verb in the first paragraph refers to past, present, or future time. Which are formed by *inflection*?



**Tense is the form of the verb that indicates time.**

There are three divisions of time, *past*, *present*, and *future*, but there are six tenses.

## LXXXIX

### THE PAST AND FUTURE TENSES

#### (1)

##### ABUSE

. My friend, the professor whom I *have mentioned* to you once or twice, *told* me yesterday that some one *had been abusing* him in some of the journals of his calling. I told him that I *didn't doubt* he deserved it; that I hoped he *did deserve* a little abuse occasionally, and would for a number of years to come; that nobody could do anything to make his neighbors wiser or better without being liable to abuse for it; especially that people hated to have their little mistakes made fun of, and perhaps he had been doing something of the kind. — The professor smiled.

— O. W. HOLMES.

To what time does *have mentioned* refer?

Does it refer to some particular time in the past, or merely to any past time or times?

To what time does *told* refer?

Does it refer to some particular past time or not?

What word shows you?

By the tense of a verb we can tell whether its time is before or after some other time referred to.

To what time does *had been abusing* refer?

Does it refer to some particular past time or not?

Had the professor been abused before he *told* of it or after?

*Had been abusing* refers to a past time, before the time he told the author of it.

Verbs are said to have three past tenses, one for each kind of past time: —

First, the **past tense** referring to some *particular past time*, as, "The professor told me yesterday."

"I saw the eclipse this morning." *This morning* fixes the time of the verb *saw*.

The past tense refers also to the remote past, as, "Cæsar conquered Gaul." But this is always with reference to a time more or less definite. The time of Cæsar's conquest is a fixed historical date.

Second, the **perfect tense** referring to no particular time. The subject, however, is always thought of as still in existence. *Whom I have mentioned* ("Abuse" first line) does not fix the date when the author mentioned the professor, but indicates that the subject *I* is present.

"Edison, who invented the incandescent light, has greatly improved upon his first invention."

*Invented* refers to a particular date as known.

*Has improved upon his first invention* does not refer to a particular time but indicates that Mr. Edison is living at the time of the statement.

"Procrastination has often been called the thief of time."

That is, both in the past and down to the present.

Third, the **past perfect tense** (sometimes called the **pluperfect**) referring to some past time, previous to some other past time.

The old man, who had been waiting impatiently in the belfry, at the signal, rang with all his might, "liberty, liberty, liberty to all." — BROOKS.

*Had been waiting* refers to time before the ringing of the bell. The present tense refers to present time.

The perfect tense refers to indefinite past time extending down to the present.

The past tense refers to particular past time and to a remote historic past.

The past perfect tense refers to past time, previous to some other past time.

Which of the past tenses is formed by inflection?

How are the others formed?

Which auxiliary is inflected in the perfect tense?

Which is inflected in the past perfect tense?

## (2)

### *Future and Future Perfect Tenses*

We shall all be there.

Do not fret, the world will still be here to-morrow.

You will be pleased when you see your new home.

To what time do the above sentences refer?

How is future time indicated?

Are there any inflected forms for it?

Though there is no inflection for the future, verbs with the auxiliaries *shall* or *will* expressing future time are said to be in the *future tense*.

I shall have gone when you arrive.

He will have perished before help arrives.

To what time do these sentences refer?

*I shall have gone*, at a time earlier than the time when you will arrive.

*He will have perished*, at a time earlier than the time when help will arrive.

There are two future tenses. One refers simply to future time, and is formed by using the simple verb form with the auxiliary *shall* or *will*; as, "I shall be there"; the other refers to future time before some other future time, and is formed by using the past participle with the auxiliaries *shall have* or *will have*; as, "I shall have gone when you arrive."

The future tense refers to future time without reference to other future time.

The future perfect tense refers to future time before some other future time.

When do *shall* and *will* refer merely to future time and when do they express purpose? (See pp. 228, 229.)

In the poem "America" tell whether *shall* in each case refers to *future time* merely or expresses *purpose*.

#### AMERICA

Now praise to God's oft-granted grace!  
Now praise to man's undaunted face!  
Despite the land, despite the sea,  
I was, I am, and I shall be!  
How long, good angel, O how long?  
Sing me from Heaven a man's own song.

Long as thine art shall love true love,  
Long as thy science truth shall know,  
Long as thine eagle harms no dove,  
Long as thy law by law shall grow,  
Long as thy God is God above,

Thy brother every man below,  
So long, dear land of all my love,  
Thy name shall shine, thy fame shall glow.

—SIDNEY LANIER.

## XC

### PROGRESSIVE FORM; EMPHATIC FORM

In the selection on page 314 *had been abusing* and *had been doing* are other forms for *had abused* and *had done*.

They are called **progressive forms** and indicate that the action expressed by the verb was continuous.

The progressive form is made by using parts of the auxiliary verb *be*, with a *present participle*, as, *I am going, I was looking*.

Notice the verb forms *did deserve, didn't* (did not) *doubt*. They are called **emphatic forms**, and are made of the parts of the verb *do* as an auxiliary and the simple forms of the verbs *deserve* and *doubt*.

Write out all the **progressive forms** of the verb *abuse*; all the **emphatic forms** of the verb *doubt*.

## XCI

### REVIEW; PARTS OF VERBS

#### THE DEATH OF WOLFE AND MONTCALM

*Read:—*

It was toward ten o'clock when, from the high ground on the right of the line, Wolfe saw that the crisis was near.

When the French were within forty paces, the word of command rang out, and a crash of musketry answered all along the line. Another volley followed, and then a furious clattering fire that lasted but a minute or two.

The order was given to charge. Then over the field rose the British cheer mixed with the fierce yell of the Highland slogan.

Wolfe himself led the charge at the head of the Louisburg grenadiers. A shot shattered his wrist. He wrapped his handkerchief about it and kept on. Another shot struck him, and he still advanced, when a third lodged in his breast. He staggered, and sat on the ground. Lieutenant Brown of the grenadiers, one Henderson, a volunteer in the same company, and a private soldier, aided by an officer of artillery who ran to join them, carried him in their arms to the rear. He begged them to lay him down. They did so, and asked if he would have a surgeon. "There's no need," he answered; "it's all over with me." A moment after, one of them cried out, "They run; see how they run!" "Who run?" Wolfe demanded, like a man roused from sleep. "The enemy, sir. Egad, they give way everywhere!" "Go, one of you, to Colonel Burton," returned the dying man; "tell him to march Webb's regiment down to Charles River to cut off their retreat from the bridge." Then, turning on his side, he murmured, "Now God be praised, I will die in peace!" and in a few moments his gallant soul had fled.

Montcalm, still on horseback, was borne with the tide of fugitives toward the town. As he approached the walls, a shot passed through his body. He kept his seat; two soldiers supported him, one on each side, and led his horse through the St. Louis Gate. On the open space within, among the excited crowd, were several women, drawn, no doubt, by eagerness to know the result of the fight. One of them recognized him, saw the streaming blood, and shrieked, "O my God! my God! the Marquis is killed." "It's nothing, it's nothing," replied the death-stricken man. "Don't be troubled for me, my good friends."

— PARKMAN.

Name all the verbs in this selection that denote past time, and tell in which past tense each one is.

Write out the *principal parts* of each.

Name all the past participles in the selection that are used as adjectives.

NOTE. — The first person singular of the present tense and of the past tense, and the past participle, are called the *principal parts* of a verb. (See pp. 222, 227.)

## XCII

### MODES

We have studied the different verb forms classified to indicate time, as, *past*, *present*, and *future* (pp. 313–317). What are these divisions called?

We have also studied the verb forms classified to show whether the subject *acts* or *is acted upon* (pp. 236–239).

What are these divisions called?

There is still another classification of verb forms. It is called *mode*.

“They run” states a fact.

“If I were young” states not a fact but a mere thought, a possibility.

“Go with us” states a command.

*Run*, *were*, and *go* are in different modes.

**Mode** is the form of the verb that shows whether the thought is a fact, a mere possibility, or a command.

## XCIII

## THE INDICATIVE MODE

“Hannibal, when a mere boy, was led by his father to the altar, where he swore eternal enmity to Rome.”

The verbs in this sentence both make direct statements. They are said to be in the *indicative mode*.

Upon what meat hath this our Cæsar fed ?

— SHAKESPEARE.

This sentence asks a direct question. It is in the *indicative mode*.

Verbs that make direct statements of fact or ask direct questions are in the *indicative mode*.

The indicative mode has six tenses, *present*, *past*, *future*, *perfect*, *past perfect*, and *future perfect*.

The first person, singular number, of each of these tenses, of the verb *to have* is : —

*I have, I had, I shall have, I have had, I had had, I shall have had.*

Write out *I have* in each person and number.

Write sentences using one form of each of the tenses in the *indicative mode*.

## XCIV

## THE SUBJUNCTIVE MODE

“If I were king, I know what I would do.”

“If you were rich, you would be no happier.”

---

*To the Teacher.* — In most grammars the subjunctive mode is built up by using the conditional form of statement with *if*. While this is unnecessary, it does no harm excepting in this: *It gives a false impression as to time*, by naming the tenses as in the *indicative mode*.



"If every stone were gold, gold would be worth no more than stones."

"I wish I were in Dixie."

Notice the verb forms with *if*: If I *were*, if you *were*, if every stone *were*, I wish I *were*.

In expressing a condition contrary to fact and sometimes in expressing a wish, the form *were* is used in all persons.

This is called the **subjunctive mode**.

"I am not king," is the thought in the first sentence. "You are not rich," is the thought in the second, and "Not every stone is gold," is the thought in the third. What is the thought in the fourth?

There were formerly many subjunctive forms, but all except *I were* and *he were* have practically disappeared from modern writing. We express *conditions* by using the regular verb forms of the *indicative mode*.

In old books, as the Bible, and even in a few modern writers, some of the other subjunctive forms are still used, as:—

"If *he be* guilty, he shall smart for it."

"If a star *fall* into thy bosom, remove it not, though it burn thee."

In the old subjunctive the infinitive form of the regular verb is used in all persons without inflection, as *fall* for *falls*; *be* for *is*. (See pp. 338, 339, and 343.)

But modern usage has largely discarded these forms, and we say, "If he is guilty," and "If a star falls."

But *if I were* and *if he were*, *I wish I were*, must always be used and never *if I was* or *if he was* or *I wish I was* when the *condition* or the *wish* is *contrary to fact*.

## XCV

## THE POTENTIAL MODE

Some languages have a so-called **potential mode**, stating something as possible. In English certain expressions are sometimes said to be in the potential mode. They are formed of the simple verb with the auxiliaries *may, can, might, could, would, or should*; as, *I may go, you can read, he might escape.*

## XCVI

## THE IMPERATIVE MODE

In many languages there are inflected forms to express commands. These constitute the **imperative mode**.

In English a single form is used for commands and that is the simple form of the verb, as, *go, come, see.*

A subject in the second person is always implied, if not expressed. In poetry and in books written in the solemn style the subject is often expressed; as, "Thou, too, sail on"—"Come ye to the waters." No tense is indicated in the imperative mode since the time is necessarily future.

---

*To the Teacher.* — It is unnecessary to burden the mind with these artificial potential mode forms. It is better to regard these combinations as *verb phrases*.

The usual forms are given in the Appendix, but without the usual tense names, since their names as commonly applied to the potential are false and misleading.

## XCVII

## THE INFINITIVE MODE

The infinitive combinations of the verb with *to*, *to have*, and *to be* are called the **infinitive mode**. Thus, *to see* and *to have seen* are the infinitive mode forms of *see* in the active voice. *To see* is called the *present infinitive* and *to have seen* the *past infinitive*. *To be seen* and *to have been seen* are the infinitive forms in the passive voice. (See page 340.)

## XCVIII

## REVIEW; TENSES AND MODES

## WASHINGTON'S MONUMENT

*Read:—*

The widespread monument is the *true monument* to Washington.

Maintain its independence; uphold its constitution; preserve its union; defend its liberty; let it stand before the world in all its original strength and beauty, securing peace, order, equality, and freedom to all within its boundaries, and shedding light, and hope, and joy upon the pathway of human liberty, and Washington needs no other monument. Other structures may fitly testify our veneration for him; this, *this* alone, can adequately illustrate his services to mankind.

---

*To the Teacher.* — It is better to regard the infinitives as *verbal nouns*, just as the *participles* are *verbal adjectives*, since the infinitives have subjects and objects like verbs and may themselves be the subjects and objects of verbs. "To give money to beggars is often doing harm rather than good." *To give* has an object — *money*, and is modified by the phrase *to beggars*, and with these is the subject of the verb *is*.

Nor does he need even this. The republic may perish; the wide arch of our ranged Union may fall; star by star its glories may expire; stone by stone its columns and its capital may molder and crumble; all other names which adorn its annals may be forgotten; but as long as human hearts shall anywhere pant, or human tongues shall anywhere plead, for a true, rational, constitutional liberty, those hearts shall enshrine the memory, and those tongues prolong the fame, of George Washington.

—ROBERT C. WINTHROP.

Name the mode of each verb in the above.

Name the tenses of the verb.

Give an example of each.

Which are formed by inflection and which by the use of auxiliaries?

Write all the inflected forms of *do*, *am*, *love*, *have*, *see*.

What forms of the verb *am* are in the *subjunctive mode*? the *imperative*?

Name the *participles*.

Give examples of a verb in the *passive voice* in the *present*, the *past*, and the *perfect tenses*.

How do verbs form the *future*?

Give examples of the future and of the future perfect.

In the following selection name every verb form. Tell what part of the verb it is and how it is formed, whether by inflection or by the use of auxiliaries.

#### THE FAN DRILL

*Mr. Spectator* : —

Women are armed with fans as men with swords, and sometimes do more execution with them. To the end,

therefore, that ladies may be entire mistresses of the weapons which they bear, I have erected an academy for the training up of young women in the exercise of the fan, according to the most fashionable airs and notions that are now practiced at court. The ladies who carry fans under me are drawn up twice a day in my great hall, where they are instructed in the use of their arms, and exercised by the following words of command: — “Handle your fans! Unfurl your fans! Discharge your fans! Ground your fans! Recover your fans! Flutter your fans!”

By the right observation of these few plain words of command, a woman of tolerable genius, who will apply herself diligently to her exercise for the space of but one half year, shall be able to give her fan all the graces that can possibly enter into that modish little machine. — ADDISON.

## XCIX

### REVIEW; PARTS OF SPEECH

#### (1)

What is a noun? a common noun? a proper noun?  
an abstract noun? a collective noun?

Use examples of each in sentences.

What is a verb? an active verb? a transitive verb?  
an intransitive verb? a regular verb? an irregular  
verb?

Use examples of each in sentences.

What is an adjective? a descriptive adjective? a de-  
finitive adjective?

Use examples of each in sentences.

What is a pronoun? a personal pronoun? a relative  
pronoun? an interrogative pronoun? a compound per-  
sonal pronoun?

Use each in sentences.

What is an adverb ? an adverb of manner ? an adverb of place ? of time ? of degree ?

Use examples of each in sentences.

What is a conjunction ? a coördinate conjunction ? a subordinate conjunction ?

Use examples of each in sentences.

What is a preposition ? Name one.

What is an interjection ? Name one.

## (2)

### *Words used as Different Parts of Speech*

How can you tell what part of speech a word is ?

The same words are sometimes used as different parts of speech.

Tell what part of speech each italicized word in the following sentences is : --

The *good* man doeth *good*.

They dig the well and then *stone* it.

First they built the *stone* wall.

Then they built the house of *stone* also.

They *iron* the shirts with a patent *iron*.

Make a list as long as you can of words used as two parts of speech ; as three.

## (3)

### THE CURATE AND THE MULBERRY TREE

Did you hear of the curate who mounted his mare  
And merrily trotted along to the fair ?

Of creature more tractable none ever heard ;  
In the height of her speed she would stop at a word ;  
But again, with a word, when the curate said, " Hey ! "  
She put forth her mettle and galloped away.

As near to the gates of the city he rode,  
While the sun of September all brilliantly glowed,  
The good priest discovered with eyes of desire,  
A mulberry tree in a hedge of wild brier ;  
On boughs long and lofty, in many a green shoot,  
Hung, large, black, and glossy, the beautiful fruit.

The curate was hungry and thirsty to boot ;  
He shrunk from the thorns, though he longed for the fruit ;  
With a word he arrested his courser's keen speed,  
And he stood up erect on the back of his steed ;  
On the saddle he stood while the creature stood still,  
And he gathered the fruit till he took his good fill.

" Sure never," he thought, " was a creature so rare,  
So docile, so true, as my excellent mare ;  
Lo, here now I stand," and he gazed all around,  
" As safe and as steady as if on the ground ;  
Yet how had it been if some traveler this way  
Had, dreaming no mischief, but chanced to cry ' Hey ' ? "

He stood with his head in the mulberry tree,  
And he spoke out aloud in his fond reverie ;  
At the sound of the word the good mare made a push,  
And down went the priest in the wild-brier bush.  
He remembered too late, on his thorny green bed,  
Much that well may be thought cannot wisely be said.

— T. L. PEACOCK.

In "The Curate and the Mulberry Tree" call each word and tell what part of speech it is, giving as much information about it as you can, in this way :—

*Did* is a verb used as an auxiliary with *hear*, in the past tense.

*You* is a personal pronoun of the second person.

*Hear* is a verb used with the auxiliary *did*.

*Of* is a preposition.

*The* is a definite article.

*Curate* is a common noun of the masculine gender.

*Who* is a relative pronoun.

*Mounted* is a verb in the past tense.

*His* is a personal pronoun of the third person, possessive case.

*Mare* is a common noun of the feminine gender.

*And* is a conjunction.

*Merrily* is an adverb of manner.

*Trotted* is a verb in the past tense.

*Along* is an adverb.

*To* is a preposition.

*The* is a definite article.

*Fair* is a common noun.

*Of* is a preposition.

*Creature* is a common noun.

*More tractable* is a descriptive adjective in the comparative degree.

*None* is a definite adjective used as a noun.

*Ever* is an adverb of time.

*Heard* is a verb in the past tense, indicative mode, third person, singular (or plural) number.

*In* is a preposition.

*The* is a definite article.

*Height* is a common noun.

*Of* is a preposition.

*Her* is a personal pronoun, third person, feminine gender, singular number, possessive case.



## C

## PARSING

## (1)

Parsing is telling all the grammatical facts about words.

## FEW WORDS AND TO THE POINT

*Read:—*

Children in Sparta were allowed to say very little, so that when they spoke, it was sensibly and to the point. In connection with this it is said that an Athenian once laughed at the short swords the Spartans used, and said that the jugglers on the stage had no difficulty in swallowing them; whereupon Agis, the King of Sparta, replied, "We find them long enough to reach our enemies with." And, adds the old historian, as their swords were short and sharp, so, it seems to me, were their sayings. In connection with this brevity of speech, it was asked of King Charilaus, the nephew of Lycurgus, why his uncle had made so few laws. "Men of few words require but few laws," answered the king briefly. Archidamus, being asked how many Spartans there were, replied, also to the point, "Enough, sir, to keep out wicked men."

Study these models:—

*Nouns.*

*Children* is a noun; a common noun in the plural number. It is in the nominative case and is the subject of the verb *were allowed*.

*Verbs.*

*Were allowed* is a verb; a transitive verb, in the passive voice, past tense, third person, plural number. It agrees with its subject, *children*.

*Adjectives.*

*Short* is an adjective ; a descriptive adjective, in the positive degree. It modifies the noun *swords*.

*Adverbs.*

*Sensibly* is an adverb ; an adverb of manner, in the positive degree. It modifies the verb *was*.

*Pronouns.*

*They* is a pronoun ; a personal pronoun of the third person. It is in the plural number, nominative case, and is the subject of the verb *spoke*.

*Conjunctions.*

*When* is a conjunction ; a subordinate adverbial conjunction, connecting the clause, *they spoke*, with the clause, *it was sensibly and to the point*.

NOTE. — *So that* is a phrase used as a single conjunction.

This is the best order in parsing a word : Name (1) the part of speech ; (2) the particular division or divisions under the part of speech to which the word belongs ; (3) its number, case, voice, mode, tense, person, or degree, as the case may be ; (4) its syntax, that is, its relation to the other words of the sentence.

Parse all the words in “ Few Words and to the Point.”

(2)

Parse the words in “ The Nightingale and the Glow worm,” page 94.

Follow these models : —

**Nouns.**

*Nightingale* is a common noun, of common gender. It is in the nominative case, the subject of the verb *began*.

**Pronouns.**

*That* is a relative pronoun connecting the dependent clauses with the principal clause. It refers to its antecedent, *Nightingale*, and is in the nominative case, the subject of the verbs, *had cheered* and *suspended*.

**Adjectives.**

*All* is a definitive adjective, modifying *day*.

**Verbs.**

*Had cheered* is a verb, regular, transitive. It is in the active voice, past perfect tense, third person, singular number. Its subject is the relative pronoun *that*.

**Article.**

*A* is an indefinite article, modifying *Nightingale*.

**Adverbs.**

*Well* is an adverb of degree, in the positive degree, and modifies the verb *might (feel)*.

**Prepositions.**

*At* is a preposition, governing its object, *eve*.

**Conjunctions.**

*Nor* is a coördinate conjunction, connecting the two dependent clauses *had cheered the village with his song* and *Yet at eve his note suspended*.

(3)

Study "The Brain of an Ant," sentence by sentence, and see who can tell the largest number of facts about the words of each sentence.

## THE BRAIN OF AN ANT

There is an old puzzle question which asks, "What is smaller than the mouth of a mite?" The answer is, "What goes into its mouth."

Although an ant is a tiny creature, yet its brain is even tinier. But although it is necessarily smaller than the ant's head which contains it, yet it is larger in proportion, according to the ant's size, than the brain of any known creature. This we can easily believe when we read of this insect's wonderful powers. The quality of instinct or sagacity does not fully explain some of the stories told about them. The best writers upon ants—those who have made the astonishing intelligence of these little insects a special study—are obliged to admit that they display reasoning ability, calculation, reflection, and good judgment. Such qualities of brain show a more than ordinary instinct, and we are not surprised to hear that the ant's big brain carried out our idea that he possesses a higher intelligence than is shown by other workers of his size.

Write out the parsing of all the words in the following paragraph. See who can make the fullest list of facts.

A writer who has observed the elephant in its native clime, states that in times of danger the parents of the baby elephants place the young ones together in the center of the herd, and the mothers gather immediately about them so as to hide them entirely from view. Sometimes, the writer adds, an old mother is seen hurrying along, her baby following her with its little trunk twisted around the end of its mother's tail to enable it to keep up.

## CI

## CONJUGATION OF REGULAR VERB

*Love,**loved,**loving,**loves*

## ACTIVE VOICE

## INDICATIVE MODE

*Present Tense**Person**Singular Number*

- |    |           |
|----|-----------|
| 1. | I love.   |
| 2. | You love. |
| 3. | He loves. |

*Plural Number*

- |    |      |         |
|----|------|---------|
| 1. | We   | } love. |
| 2. | You  |         |
| 3. | They |         |

*Past Tense**Singular*

- |    |     |          |
|----|-----|----------|
| 1. | I   | } loved. |
| 2. | You |          |
| 3. | He  |          |

*Plural*

- |    |      |          |
|----|------|----------|
| 1. | We   | } loved. |
| 2. | You  |          |
| 3. | They |          |

*Future Tense*

- |    |          |                       |
|----|----------|-----------------------|
| 1. | I, we    | } shall or will love. |
| 2. | You      |                       |
| 3. | He, they |                       |

*Perfect Tense**Person**Singular*

- 1. I have loved.
- 2. You have loved.
- 3. He has loved.

*Plural*

- 1. We
  - 2. You
  - 3. They
- } have loved.

*Past Perfect Tense*

- 1. I, we
  - 2. You
  - 3. He, they
- } had loved.

*Future Perfect Tense*

- 1. I, we
  - 2. You
  - 3. He, they
- } shall or will have loved.

## SUBJUNCTIVE MODE

*Future Time (Rarely Present)*

- 1. If I, we
  - 2. you
  - 3. he, they
- } love.

*Present Time, contrary to fact*

- 1. If I, we
  - 2. you
  - 3. he, they
- } loved.

*Person**Past Time*

- |    |          |              |
|----|----------|--------------|
| 1. | If I, we | } had loved. |
| 2. | you      |              |
| 3. | he, they |              |

*Time before some other definite time*

- |    |          |               |
|----|----------|---------------|
| 1. | If I, we | } have loved. |
| 2. | you      |               |
| 3. | they     |               |

## POTENTIAL FORMS

*Present or Future Time — possible*

- |    |          |             |
|----|----------|-------------|
| 1. | I, we    | } may love. |
| 2. | You      |             |
| 3. | He, they |             |

*Present or Future — conditioned*

- |    |          |               |
|----|----------|---------------|
| 1. | I, we    | } might love. |
| 2. | You      |               |
| 3. | He, they |               |

*Past — possible*

- |    |          |                   |
|----|----------|-------------------|
| 1. | I, we    | } may have loved. |
| 2. | You      |                   |
| 3. | He, they |                   |

*Past — contrary to fact*

- |    |          |                     |
|----|----------|---------------------|
| 1. | I, we    | } might have loved. |
| 2. | You      |                     |
| 3. | He, they |                     |

## IMPERATIVE MODE

Love.

## INFINITIVE

*Present* — To love.*Past* — To have loved.

## PARTICIPLE

*Present* — Loving.*Past* — Having loved.

## PASSIVE VOICE

## INDICATIVE MODE

*Present Tense**Person**Singular Number*

- |    |                |
|----|----------------|
| 1. | I am loved.    |
| 2. | You are loved. |
| 3. | He is loved.   |

*Plural*

- |    |      |              |
|----|------|--------------|
| 1. | We   | } are loved. |
| 2. | You  |              |
| 3. | They |              |

*Past Tense**Singular*

- |    |                 |
|----|-----------------|
| 1. | I was loved.    |
| 2. | You were loved. |
| 3. | He was loved.   |



*Person**Plural*

- |    |      |               |
|----|------|---------------|
| 1. | We   | } were loved. |
| 2. | You  |               |
| 3. | They |               |

*Future Tense*

- |    |          |                           |
|----|----------|---------------------------|
| 1. | I, we    | } shall or will be loved. |
| 2. | You      |                           |
| 3. | He, they |                           |

*Perfect Tense**Singular*

- |    |               |          |
|----|---------------|----------|
| 1. | I have been   | } loved. |
| 2. | You have been |          |
| 3. | He has been   |          |

*Plural*

- |    |      |                    |
|----|------|--------------------|
| 1. | We   | } have been loved. |
| 2. | You  |                    |
| 3. | They |                    |

*Past Perfect Tense*

- |    |          |                   |
|----|----------|-------------------|
| 1. | I, we    | } had been loved. |
| 2. | You      |                   |
| 3. | He, they |                   |

## SUBJUNCTIVE MODE

*Present or Future Time*

- |    |                     |             |
|----|---------------------|-------------|
| 1. | If (old form) I, we | } be loved. |
| 2. | you                 |             |
| 3. | he, they            |             |

**Modern form like the indicative.**

*Person Present Time—contrary to fact*

- |    |          |               |
|----|----------|---------------|
| 1. | If I, we | } were loved. |
| 2. | you      |               |
| 3. | he, they |               |

*Past Time—contrary to fact*

- |    |          |                   |
|----|----------|-------------------|
| 1. | If I, we | } had been loved. |
| 2. | you      |                   |
| 3. | he, they |                   |

### POTENTIAL FORMS

*Present or Future Time—possible*

- |    |          |                 |
|----|----------|-----------------|
| 1. | I, we    | } may be loved. |
| 2. | You      |                 |
| 3. | He, they |                 |

*Present or Future—conditioned*

- |    |          |                   |
|----|----------|-------------------|
| 1. | I, we    | } might be loved. |
| 2. | You      |                   |
| 3. | He, they |                   |

*Past—possible*

- |    |          |                        |
|----|----------|------------------------|
| 1. | I, we    | } may have been loved. |
| 2. | You      |                        |
| 3. | He, they |                        |

*Past—contrary to fact*

- |    |          |                          |
|----|----------|--------------------------|
| 1. | I, we    | } might have been loved. |
| 2. | You      |                          |
| 3. | He, they |                          |

## IMPERATIVE MODE

Be loved

## INFINITIVE

*Present* — To be loved.*Past* — To have been loved.

## PARTICIPLE

Loved.

## INFLECTED FORMS OF THE REGULAR VERBS

*Present Tense*

love — loves — loving.

*Past Tense and Past Participle*

loved.

NOTE. — In the old or solemn style the second person singular ends in *st* or *est*, — thus: (present) *thou lovest*, (past) *thou lovedst*, — and the third person singular, present tense, ends in *th* or *eth*, — thus: *he loveth*, *he doth*. There are also the irregular forms with *thou*, — *art*, *wast*, *hast*, *wilt*, *shalt*. (Pp. 203–205.)

## CII

## VERBALS

A **verbal** is a word that is in part a verb and that also does the work of another part of speech.

*Infinitives* and *participles* are verbals.

**The infinitive as a verb**

1. May have a subject, as: —

I want *him to help* me.

2. If transitive, it has an **object**, as : —  
I like *to hear the birds*.
3. If a copula, it has a **subject complement**, as : —  
I asked him *to be my friend*.
4. It may be **modified** by an adverb or an adverbial phrase, as : —  
Try *to speak slowly*.  
Let me *go to school*.

In the following sentences, parse each infinitive as a *verb*. For example ; in "I asked him to help me quickly," *to help* has a subject, *him* ; and an object, *me* ; and is modified by the adverb *quickly*.

Father wants John *to go* to college. Mother wants him *to be* a minister.

We asked the teacher *to explain* the lesson to us.

An infinitive with its subject and its modifiers, if it has either, is called an **infinitive phrase**. An infinitive alone or an infinitive phrase may be : —

1. A **noun** used
  - (a) as a **subject**, as : —  
*To err* is human.
  - (b) as a **subject complement**, as : —  
His hope is *to be president*.
  - (c) as the **object of a transitive verb**, as : —  
Mary *tries to learn*.
  - (d) as the **object of a preposition**, as : —  
There is nothing to do *but to bear it*.

In the following sentences, parse each infinitive and each infinitive phrase as a *verb* and as a *noun* : —

*To live* is to grow.

I hope *to see Rome*.

It is my aim *to be just*.

He wanted *to do nothing* but *talk*.

*To kill time* is *to commit a sort of murder*.

## 2. An adjective:—

He has money *to spend*. (Here *to spend* modifies *money*. It is equivalent to *spending* money.)

In the following, parse each infinitive as a *verb* and as an *adjective*:—

We have no right *to kill time*.

If you have food *to eat*, clothes *to wear*, and parents *to care for you*, it is your duty *to be contented*.

## 3. An adverb

(a) modifying a *verb*, as:—

We eat *to live*. (*To live* modifies *eat*.)

(b) modifying an *adjective*, as:—

We are eager *to go*. (*To go* modifies *eager*.)

(c) modifying an *adverb*, as:—

It was warm enough *to melt ice*. (*To melt* modifies *enough*.)

In the following, parse each infinitive as a *verb* and as an *adverb*:—

John works *to earn* money.

It is easy *to talk*.

It looks good enough *to eat*.

The participle as a *verb*:—

1. If transitive, it takes an object, as:—

He went about *doing good*.

2. If a copula, it takes a subject complement, as:—

*Being a patriot*, he enlisted.

3. It may be modified by an adverb, as:—

*Much frightened*, he ran home.

In the following, parse each participle as a *verb* : —

Mary, *having* an apple, was *willing* to share it.

Andrew, *being* sick, had to give up *playing* ball.

Jane, *recting* carelessly, missed.

The participle as another part of speech : —

1. As an adjective, a participle or a participial phrase may modify a noun or a pronoun, as : —

Do you see that *boy laughing*?

*He*, though *urged*, declined.

In the following, parse each participle as a *verb* and as an *adjective* : —

The man, *running* fast, tried to catch the *moving* train.

We sat *listening* to the *running* water and the *singing* birds, and *watching* the *belated* swallows swiftly *flying* home.

2. As a noun it may be

- (a) the subject of a sentence, as : —

*Telling the truth* is right.

- (b) the object of a transitive verb, as : —

We consider *lying* wrong.

- (c) the subject complement of a copula, as : —

Seeing *is believing*.

- (d) the objective complement, as : —

Do you call *that studying*?

- (e) the object of a preposition, as : —

There is pleasure *in giving*.

Explain the use of each word in *ing* in the following (for the progressive form of the verb, see p. 318) : —

She *is eating* candy.

Do you see her *eating* candy?

*Eating* candy is not good for her.

The *sleeping* are but as pictures.

*Telling* tales is *spreading* excuses for *quarreling*.

The participle in *ing* is sometimes called the **infinitive in ing**. When used as a noun it is sometimes called a **gerund**.

In "Seeing is believing," name the gerunds.

### CIII

#### RELATIVE PRONOUNS AND THEIR ANTECEDENTS

In "I am the boy whom you want," what is the case of *I*? Of *whom*? Why?

Give the person, number, and case of each relative pronoun and of its antecedent in the following: —

Mary is the girl who laughed.

It was you to whom I spoke.

Are you the boy whose knife was lost?

A pronoun agrees with its antecedent in person and number; but its case depends upon its relations to the other words of the sentence.

*Whoever, whomsoever, whoso, whatever* are called **compound relative pronouns**. A compound relative pronoun is formed by adding as a suffix to a simple relative pronoun, *so, ever, soever*. It has no antecedent expressed.

### APPENDIX A

#### IRREGULAR ADJECTIVES COMPARED

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
bad		
ill		
evil		
	worse	worst
far	{ farther	{ farthest
	{ further	{ furthest

<i>Positive.</i>		<i>Comparative.</i>	<i>Superlative.</i>
fore		former	{ foremost first
good }		better	best
well }			
hind		hinder	hindmost
in	infrequent as an adjective	inner	{ inmost innermost
late		{ later latter	{ latest last
little		less	least
many		more	most
much		more	most
—		nether	nethermost
nigh		nigher	{ nighest next
old		{ older elder	{ oldest (
out	infrequent as an adjective	outer	{ outmost, outermost utmost, uttermost
top		—	topmost
up	infrequent as an adjective	upper	{ upmost uppermost

## APPENDIX B

## LIST OF IRREGULAR VERBS

The following list contains most of the irregular verbs in the language.

The present participle is here omitted, as it is always formed by adding *ing* to the present infinitive—*e* final always being omitted.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
abide	abode	abode
am	was	been



<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
arise	arose	arisen
awake	{ awoke awaked	awaked
bake	baked	{ baked baken
bear, for-	bore, bare	{ borne born
beat	beat	{ beaten beat
begin	began	begun
bend	{ bent bended	{ bent bended
bereave	{ bereft bereaved	{ bereft bereaved
beseech	besought	besought
bet	{ bet betted	{ bet betted
bid	bade, bid	bidden, bid
bind	bound	bound
bite	bit	bitten, bit
bleed	bled	bled
blend	{ blended blent	{ blended blent
bless	{ blessed blest	{ blessed blest
blow	blew	blown
break	broke	broken
breed	bred	bred
bring	brought	brought
build	{ built builded	{ built builded
burn	{ burned burnt	{ burned burnt

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
burst	burst	burst
buy	bought	bought
cast	cast	cast
catch	caught	caught
chide	chid	{ chidden chid
choose	chose	chosen
cleave (to split)	cleft	{ cleft cleaved cloven
cling	clung	clung
clothe	{ clothed clad	{ clothed clad
come be-	came	come
cost	cost	cost
creep	crept	crept
crow	{ crowed crew	crowed
curse	{ cursed curst	{ cursed curst
cut	cut	cut
dare	{ dared durst	dared
deal	dealt	dealt
dig	{ dug digged	{ dug digged
dive	{ dived dove	dived
do	did	done
draw	drew	drawn
dream	{ dreamt dreamed	{ dreamt dreamed

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
dress	{ dressed drest	{ dressed drest
drink	drank	drunk
drive	drove	driven
dwell	{ dwelt dwelled	{ dwelt dwelled
eat	ate, eat	eaten
fall, be	fell	fallen
feed	fed	fed
feel	felt	felt
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew	flown
forsake	forsook	forsaken
freeze	froze	frozen
get, for-	got	{ gotten got
gild	{ gilded gilt	{ gilded gilt
gird	{ girted girded	{ girt girded
give, for-	gave	given
go, under-	went	gone
grave	graved	graven
grind	ground	ground
grow	grew	grown
hang	hung	hung
have	had	had
hear	heard	heard

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
heave	{ heaved hove	{ heaved hove hoven
hew	hewed	{ hewn hewed
hide	hid	hidden, hid
hit	hit	hit
hold, be-	held	{ held holden
hurt	hurt	hurt
keep	kept	kept
kneel	{ kneeled knelt	{ knelt kneeled
knit	{ knit knitted	{ knit knitted
know	knew	known
lade	laded	{ laden laded
lay	laid	laid
lead, mis-	led	led
lean	{ leaned leant	{ leaned leant
leap	{ leaped leapt	{ leaped leapt
learn	{ learned learnt	{ learned learnt
leave	left	left
lend	lent	lent
let	let	let
lie (recline)	lay	lain
light	{ lighted lit	{ lighted lit
lose	lost	lost

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
make	made	made
mean	meant	meant
meet	met	met
mow	mowed	{ mown mowed
pay, re-	paid	paid
pen	{ penned pent	{ penned pent
put	put	put
quit	{ quitted quit	{ quitted quit
rap	{ rapped rapt	{ rapped rapt
read	read	read
rend	rent	rent
rid	{ rid ridded	{ rid ridded
ride	rode	ridden
ring	rang, rung	rung
rise	rose	risen
rive	rived	{ riven rived
run	ran	run
saw	sawed	{ sawed sawn
say	said	said
see	saw	seen
seek	sought	sought
seethe	{ seethed sod	{ seethed sodden
sell	sold	sold
send	sent	sent
set	set	set

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
shake	shook	shaken
shape	shaped	{ shaped shapen
shave	shaved	{ shaved shaven
shear	{ sheared shore	{ shored shorn
shed	shed	shed
shine	{ shone shined	{ shined shone
shoe	shod	shod
shoot	shot	shot
show	showed	{ shown showed
shred	{ shred shredded	{ shred shredded
shrink	{ shrank shrunk	shrunk
shrive	{ shrived shrove	shriven
shut	shut	shut
sing	sang, sung	sung
sink	sunk, sank	sunk
sit	sat	sat
slay	slew	slain
sleep	aslept	aslept
slide	slid	{ slidden slid
sling	{ slung slang	slung
slink	slunk	slunk
slit	slit	slit
smell	{ smelled smelt	{ smelled smelt

<i>Present</i>	<i>Past.</i>	<i>Past Participle.</i>
smite	smote	smitten
sow	sowed	{ sown sowed
speak	spoke	spoken
speed	{ sped speeded	{ sped speeded
spell	{ spelled spelt	{ spelled spelt
spend	spent	spent
spill	{ spilled spilt	{ spilled spilt
spin	spun, span	spun
spit	spit, spat	spit
split	split	split
spoil	{ spoiled spoilt	{ spoiled spoilt
spread	spread	spread
spring	{ sprang sprung	sprung
stand	stood	stood
stave	{ staved stove	{ staved stove
stay	{ stayed staid	{ stayed staid
steal	stole	stolen
stick	stuck	stuck
sting	stung	stung
strew	strewed	{ strewn strewed
stride	{ strode strid	{ stridden strid
strike	struck	{ struck stricken

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
string	strung	strung
strive	strove	striven
strow	strowed	{ strown strowed
swear	{ swore sware	sworn
sweat	{ sweat sweated	{ sweat sweated
sweep	swept	swept
swell	swelled	{ swollen swelled
swim	{ swam swum	swum
swing	swung	swung
take	took	taken
teach	taught	taught
tear	tore, tare	torn
tell	told	told
think	thought	thought
thrive	{ throve thrived	{ thrived thriven
throw	threw	thrown
thrust	thrust	thrust
tread	{ trod trode	{ trodden trod
wake	{ waked woke	{ waked woke
wax	waxed	{ waxed waxen
wear	wore	worn
weave	wove	woven
wed	wedded	{ wedded wed



<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
weep	wept	wept
wet	{ wet { wetted	{ wet { wetted
win	won	won
wind	{ wound { winded	wound
work	{ worked { wrought	{ worked { wrought
wrap	{ wrapped { wrapt	{ wrapped { wrapt
wring	wrung	wrung
write	wrote	written

## APPENDIX C

## WORDS AS DIFFERENT PARTS OF SPEECH

In the sentence, "Good is an adjective," the word *good* is a noun, the subject of *is*. A word used merely as a word or as the name of a part of speech is a noun.

The part of speech to which a word belongs depends entirely upon its use. The word *drum*, for example, may be either a noun or a verb.

Use as nouns and as verbs: *dust, walk, show, demand, request, watch, sleep, care*.

Use as nouns and as adjectives: *oil, brass, iron, air, arbor*.

Use as adjectives and as adverbs: *fast, early, late, long*.

In "He looked around," what part of speech is *around*? What is it in "He walked around the block"? Use *that* as a conjunction, as a relative pronoun, as a demonstrative pronoun, and as an adjective.

Use *but* as a conjunction and as a preposition. What part of speech is *but* in "There were few but knew him to be dishonest"?

What part of speech is *as* in "Such as love me I will love"?

## APPENDIX D

### SPECIAL USES OF NOUN CLAUSES

A noun clause, also called a **substantive clause**, may be used in almost all respects like a noun.

We have seen (page 269) that it may be the subject or the object of a verb.

It may be the object of a preposition, as: —

"I do not like to think of where I have been."

*Where I have been* is the object of the preposition *of*.

It may be used as a subject complement, as: —

"The truth is that he never knew me." The clause *that he never knew me* is the complement of *is*.

It may be used as an appositive, as: —

"The belief that toads carried jewels in their heads was very general." The substantive clause, *that toads carried jewels in their heads*, is in apposition with *belief*.

A noun clause is frequently used as the subject after the expletive *it*, as: —

"It is said that crows live two hundred years." *It* is an expletive; the real subject being the clause *that crows live two hundred years*.

## NOTES TO TEACHERS

*Note A.* — This story of Clark fits in with the usual grammar school course in history. A brief suggestive story is given for the earlier episodes, to constitute the first two chapters. For the remainder of the history let the children obtain all the information possible from all reliable sources, both geographical and historical, and discuss it orally in class, section by section. Make the conversation very full and illuminative. Do not hurry the work. Go over each part again and again to *clarify* the impression. Then have outlines carefully made by chapters. Use all the means of expression that you can to reënforce the language. Having the children dramatize incidents and episodes is an excellent and most enjoyable exercise. Let them write the conversations, make their own scenery and properties, and choosing characters, act the scenes.

Let the children write letters, as one from Clark to Governor Henry, telling him of the journey through the wilderness; one to his brother William, telling how they celebrated Christmas in the wild West.

*The making of things* is as helpful here as in the lower grades in the producing of clear and vivid pictures, but the work should take a wider range. The articles made should be both more durable and more artistic. This is a correlation with manual training which gives meaning and direction to the constructive work.

*Clearness of impression must precede clearness of expression.*

The story of Clark is a typical subject. Others may be treated in its place if they fit your work better; or, in addition to it, following this model.

While all of the mechanics of writing should be carefully guarded in all chapters, it is well to place emphasis upon some one feature in each.

The following is suggested as a suitable division of technical topics: —

## CHAPTER I

**Declarative Sentences.**

**Period. Comma.**

**Capitals (with proper names, beginning sentences).**

**Headings and Titles.**

**Lists of Names.**

## CHAPTER II

**Paragraph.**

**Quotations.**

**Interrogative Sentence and Mark.**

**Exclamations.**

## CHAPTER III

**Personal Pronouns.**

**Lists of Adjectives.**

## CHAPTER IV

**Choice of Words.**

**Pictures in Words.**

## CHAPTER V

**Names and Surnames.**

**Different Kinds of Sentences.**

**Plurals.**

The teacher should make his own selections of technical matter to be discussed in the other chapters.

*Note B.*—This outline will possibly seem too full for some classes. It can easily be reduced. Similar lessons on the other great textiles, as wool, flax, and silk can be made by the children themselves, acting in coöperation with the teacher.

(Preparation: Talk over the antiquity and history of the most common textiles.

Wool used in Egypt.  
Flax    "    "    Greece.  
Silk    "    "    China.  
Cotton "    "    India.

Date when cotton was first used in India unknown.  
 Value of this textile as proved by ancient authors.  
 Introduction of cotton into other countries, finally to America.  
 Stories in connection with this topic.)

### *Application and Correlation:—*

#### *History*

Invention of cotton gin by Whitney. Historical conditions in South.

#### *Geography*

Map showing states within the cotton belt. Geographical conditions of these countries.

#### *Sewing*

Reference to material used in class. Chart showing cotton in various stages.

#### *Construction*

Making of a crude cotton gin. Weaving of rugs.

#### *Drawing*

Cotton plant. Field of cotton. Cotton bales ready for shipment. Cotton fabrics. Other topics suggested by pupils.

*Note C.*—One of the best means for developing interest and ability in the production of good English is a school paper edited and conducted by the pupils. Pupils of the highest grammar grades are quite competent to undertake this.

The class should choose an editor in chief and a business manager with as many assistants as may be needed. All the pupils should be encouraged to contribute, the editorial staff being responsible for the selection of articles for publication.

The simplest form of publication is by the reproduction of carefully written copy on some copying pad or machine. In some places pupils have succeeded in obtaining money enough from subscriptions and advertisements to enable them to have the paper neatly printed and even illustrated. Pupils who dislike "writing compositions" are often eager to "write for the paper." They become critics of their own work and of that of others.

## INDEX

- Abbreviations, 7, 52.  
 Achilles, 157.  
 Addison, 326.  
 Addressing Letters, 55-57.  
 Adjective Pronouns, 298, 299.  
 Adjectives, 116-119, 161, 207-213, 235, 297, 344, 345.  
 Adverbial Objectives, 307, 308.  
 Adverbs, 161, 239-245, 305, 306.  
 Adverbs, Classes of, 241, 242, 305, 306.  
 Adverbs, Comparison of, 242, 243.  
 Adverbs, Correct Use, 243-245.  
 Adverbs derived from Adjectives, 242.  
 Advertisements, 65.  
 Agreement of Verb with Subject 248-250.  
 Alexander and Bucephalus, 49, 50.  
 Alfred the Great, 13.  
 America, 318.  
 Among and Between, 85.  
 Analysis of Complex Sentences, 286-288.  
 Analysis of Compound Sentences, 288-290.  
 Analysis of Sentences, 282-292.  
 Antecedent, 201, 206, 302-304, 344.  
 Antony, Speech of, 138-140.  
 Ants, 20-25.  
 Apostrophe, 8, 189, 196.  
 Application for Position, 68.  
 Appositive, 253, 254.  
 Archery, 145.  
 Articles, 208.  
 Asbjørnsen, 179.  
 Attributes, 256, 258, 259.  
 Auxiliaries, 170-172, 226-228.  
 Bacon, 166.  
 Balzac, Honoré, 58, 59.  
 Beatitudes, The, 73, 74.  
 Beecher, 273.  
 Behavior, Rules of, 92, 93.  
 Between and Among, 85.  
 Bible, 101, 105, 143.  
 Biography, Writing a, 60, 61, 74, 75.  
 Book I, Technical Points, 7.  
 Book II, Summary of Punctuation in Part I, 158.  
 Boone, Daniel, 88, 89.  
 Boy's Song, A, 309.  
 Browne, 166.  
 Brutus, Speech of, 136, 137.  
 Building of the Ship, 78-80.  
 Burgoyne's Surrender, 289, 290.  
 Burroughs, John, 122.  
 Business Letters, 98-101.  
 Butler, W. A., 107.  
 Byron, Lord, 81, 82, 142.  
 Cæsar, Julius, 136-140.  
 Calf, The Prize, 10.  
 Capitals, 7, 18.  
 Case, 189, 190, 195, 197, 202, 205, 302.  
 Case after a Conjunction, 309, 310.  
 Charge of the Light Brigade, 167-169.  
 Chesterfield, Lord, 58.  
 Clark, George Rogers, 45-48.  
 Clauses, 267-270.  
 Clauses, Adjective, 267, 268.  
 Clauses, Adverbial, 269.  
 Clauses, Dependent and Principal, 275-277.  
 Clauses, Expletive, 274, 275.  
 Clauses, Independent, 274.  
 Clauses, Noun, 269, 270.  
 Clauses, Review, 273.  
 Clauses, Special Uses of Noun, 355.  
 Clauses, Varied Forms, 270-273.  
 Clothing, 147, 148.

- Colon, 33.  
 Comma, 7, 32, 33, 158.  
 Common Nouns, 186-188.  
 Comparison, 209-213, 242, 243, 344, 345.  
 Complement Objective, 306, 307.  
 Complements, 234, 235, 256.  
 Complimentary Closing to Letters, 55.  
 Composition, Topics for, 20, 52, 66, 85, 98, 107, 113, 121, 129, 140, 145-157.  
 Composition Writing, 3, 4.  
 Congress, 142, 143.  
 Conjugation of Regular Verbs, 334-340.  
 Conjunction, Case after, 309, 310; Pronoun of First Person with, 310.  
 Conjunctions, 161, 246.  
 Conjunctions, Coördinate and Subordinate, 312, 313.  
 Connectives, 245-248.  
 Constitution, Writing a, 76, 77.  
 Contractions, 52, 53.  
 Coöperative Study, 45-48.  
 Copulas, 235, 236.  
 Cotton, 109, 110.  
 Curate and the Mulberry Tree, The, 327, 328.  
 Curtis, G. W., 290.  
 Darwin, Charles, 126.  
 Debate, 28.  
 Debt to Society, Our, 129.  
 Declaration of Independence, Signing of, 108, 109.  
 Descriptions, 35-41, 121-127.  
 Diary, 102, 103.  
 Dickens, Charles, 35, 249.  
 Dictionary, Use of, 34.  
 Dirk and the Raven, 19.  
 Discontented Pendulum, The, 29-34.  
 Drake, Sir Francis, 36.  
 Dream, A, 224, 225.  
 Each, 48.  
 Each other, 49.  
 Either — or, 75.  
 Emerson, 53, 129.  
 Emphatic Form of Verb, 318.  
 Errors, Two Common, 118, 119.  
 Everett, E., 220.  
 Every, 48.  
 Exclamation Point, 7, 248.  
 Exclamatory Sentence, 7, 162, 180, 181.  
 Experiments in Physics, 133-135, 148-151.  
 Expletives, 173, 174.  
 Fables, 33, 34.  
 Fair-Hands, Sir, 70-73.  
 Fan Drill, The, 325, 326.  
 Father of the Family, The, 177-179.  
 Ferdinand and Isabella, 292.  
 Figures of Speech, 78-82.  
 Fortune, A, 10-13.  
 Franklin, 200, 204.  
 Franklin — Biography, 74, 75.  
 Future Tense, 228, 229, 316-318.  
 Garret, Rain in, 66-68.  
 Gender — Nouns, 189, 197-199.  
 Goldsmith, O., 82, 117.  
 Gore, 113.  
 Gough, J. B., 185.  
 Grady, H. W., 124.  
 Grant, President, 50, 51.  
 Grindstone, Turning the, 199, 200.  
 Grover, E. O., 130.  
 Gulistan, The, 172.  
 Harold's Marbles, 188, 189.  
 Hawthorne, Nathaniel, 53.  
 Headings of Letters, 54.  
 Hogg, J., 309.  
 Holmes, O. W., 207.  
 Homer, 156, 157.  
 Hood, Thomas, 105.  
 House Fly, The, 126.  
 Hugo, Victor, 119.  
 Hyphen, The, 8.  
 Ideas, 257.  
 In and Into, 82, 83.  
 Indentation, 19.  
 Indirect Object, 251, 252.  
 Infinitive, The, 255, 324, 340-342.  
 Infinitive, Predicate Complement of, 256.

- Infinitive, Uses of, 256.  
 Inflection, 183, 184 *et seq.*  
 Inflection of Adjectives, 209-211.  
 Inflection of Nouns, 188-199.  
 Inflection of Pronouns, 201-206.  
 Inflection of Verbs, 216-227.  
 Interjections, 248.  
 Irregular Verbs, 223-226.  
 Irregular Verbs, List of, 345-354.  
 Irving, Washington, 120, 197, 260, 262, 264, 266, 292.  
 It, special uses of, 173, 174, 298.  
  
 Keramos, 84.  
 Kingsley, Charles, 36.  
 Kipling, Rudyard, 38.  
  
 Lamb, Charles, 117.  
 Landseer, 11.  
 Language, 8-10.  
 Lanier, Sydney, 317.  
 Letters, 53-60, 98-101, 110-112.  
 Lie, lay, 224-226.  
 Lighthouse, The, 42-45.  
 Lippard, George, 109.  
 Literature, Study of, 45, 66-68, 70-73, 86, 87, 128, 136-140.  
 Little Elsa's Gift, 239, 240.  
 Longfellow, Henry W., 43, 53, 78, 82, 84, 167.  
 Loti, Pierre, 104.  
  
 Maitland, Louise, 72.  
 Margins, 19.  
*Mayflower*, Voyage of the, 219, 229.  
 Maynard, John, 184, 185.  
 McCloskey, Alice, 21.  
 Meter, 95-97.  
 Millet, 89-92.  
 Milton, 251.  
 Mitchell, Donald G., 67.  
 Mode, Imperative, 323.  
 Mode, Indicative, 321.  
 Mode, Infinitive, 324.  
 Mode, Potential, 323, 339.  
 Mode, Subjunctive, 321, 322.  
 Modes, 320-326.  
 Modes, Review, 324-326.  
 Modifiers, Order of, in Sentence, 116, 117.  
  
 Money, 146.  
 Montcalm and Wolfe, Death of, 318, 319.  
 Morey, 255.  
 Mother, My, 103-106.  
 Music-pounding, 207.  
  
 Negatives, 172, 173.  
 Neither—nor, 75.  
 New Year's Wish, 130.  
 Newspaper Story, 52.  
 Nightingale, The, and the Glow-worm, 94-96.  
 Nights of Venice, The, 312.  
 No, 48.  
 Nominative Absolute, 254.  
 Nominative Case, 189, 190, 202, 205.  
 Nominative Independent, 254.  
 Nominative, Predicate, 234, 257, 258, 311.  
 Nouns, 161.  
 Nouns, Abstract, 293-295.  
 Nouns as Appositives, 253, 254.  
 Nouns, Collective, 295-297.  
 Nouns, Common and Proper, 184-188, 203.  
 Nouns, Concrete, 293-295.  
 Nouns, Inflection of, 188-199.  
 Nouns, Nominative Case of, 189, 190.  
 Nouns, Objective Case of, 233, 247.  
 Nouns, Possessive Case of, 195-197.  
 Number of Nouns, 189-195.  
 Number of Pronouns, 206.  
 Number of Verbs, 215.  
  
 Object, Adverbial, 307, 308.  
 Object, Direct, 251.  
 Object, Indirect, 251, 252.  
 Objective Case, 190, 202, 232, 233, 247.  
 Objective Complement, 306, 307.  
 Official Letters, 110-112.  
 Omar, 83.  
 One another, 49.  
 Order of Subject and Predicate, 166-170.  
 Order of Subject and Predicate in Exclamatory Sentences, 181.  
 Order of Subject and Predicate in Imperative Sentences, 179, 180.



- Order of Subject and Predicate in Interrogative Sentences, 175-177.  
 Order of Subject and Predicate with Negatives, 172, 173.  
 Other Fellow, The, 135.  
 Outline, 12, 13, 14, 15, 17, 18, 19, 31, 41, 49, 50, 73.  
 Paper, A School, 114.  
 Parable against Persecution, A, 203, 204.  
 Paragraphs, 19, 162.  
 Parkman, F., 132, 218, 319.  
 Parsing, 230-333.  
 Participles, 218-222.  
 Parts of Speech, 182, 183 *et seq.*, 354.  
 Parts of Speech — Review, 326-329.  
 Parts of Verb — Review, 318-320.  
 Passive Voice, 236-239, 259.  
 Passive Voice, Emphasis, 237, 238.  
 Passive Voice, Formation of, 238, 239.  
 Passive Voice, Predicate Nominative with, 311.  
 Peacock, Thomas, 327, 328.  
 Period, 7, 158.  
 Persian's Gratitude, The, 172.  
 Person of Verbs, 215, 216, 250.  
 Phrases, 260-267.  
 Phrases, Adjective, 260, 261.  
 Phrases, Adverbial, 261, 262.  
 Phrases, Expletive, 274, 275.  
 Phrases, Independent, 265, 266.  
 Phrases, Infinitive, 266, 267.  
 Phrases, Noun, 262, 263.  
 Phrases, Participial, 263, 264.  
 Physics, Experiments in, 133-135, 148-151.  
 Pickwick (Mr.) Slides, 248, 249.  
 Pierce, B., 53.  
 Plant Life, Studies in, 152-156.  
 Plurals of Nouns, 191-195.  
 Plurals of Pronouns, 199-205.  
 Poe, Edgar Allan, 86.  
 Poem, A Sacred, 101.  
 Poem, Study of, 4, 27, 42-45, 78-80, 141, 142.  
 Poetry, Form of, 94-98.  
 Pontiac's Speech, 130-132.  
 Possessive Case, 189, 190, 195-197, 202.  
 Pottery, 83, 84.  
 Predicate, Complete, 164.  
 Predicate Complement with Infinitive, 256.  
 Predicate, Grammatical, 164.  
 Predicate of Sentence, 162-166.  
 Predication — Complete and Incomplete, 230-236.  
 Preposition, Object of, 247, 248.  
 Prepositions, 161, 246-248.  
 Price, Lillian L., 17.  
 Prize Calf, The, 10.  
 Progressive Form of Verb, 318.  
 Pronouns, 161, 199-206, 298, 299.  
 Pronouns, Case of, 202, 232, 247.  
 Pronouns, Compound Personal, 203.  
 Pronouns, Demonstrative, 206.  
 Pronouns, Gender of, 202, 203.  
 Pronouns, Interrogative, 205, 206, 299-301.  
 Pronouns, Personal, Inflection, 201-202.  
 Pronouns, Personal, Solemn Style, 203-205.  
 Pronouns, Relative, 205, 206, 301-304, 344.  
 Pronouns, Special Uses of *it*, 298.  
 Proper Nouns, 186-188, 208.  
 Punctuation, 7, 8, 13, 18, 19, 32, 33, 52-55, 158.  
 Puritan and Cavalier, 93, 94.  
 Quality of Mercy, The, 113.  
 Question Mark, 7.  
 Quotation, Indirect, 31, 32.  
 Quotation Marks, 8.  
 Quotations, Punctuation of, 32.  
 Rain in the Garret, 66-68.  
 Raphael, 60, 61.  
 Rat, Utilizing a, 221, 222.  
 Remember, 170, 171.  
 Rhyme, 97, 98.  
 Richards, Laura E., 12.  
 Roads, 147.  
 Robbins Family, The, 209.  
 Robin Hood, 62-65.  
 Robinson, R. E., 123.  
 Roosevelt, Theodore, 124.

- Ruskin, John, 127, 128.  
 Ruth, 105-107.  
  
 Salutations to Letters, 54, 55.  
 Sand, George, 312.  
 Scott, Walter, 82.  
 Semicolon, 13, 33, 158.  
 Sentence, The, A Union of Ideas, 259.  
 Sentence, Complex, 278, 279.  
 Sentence, Compound, 279, 280.  
 Sentence, Discussion of the, 257-260.  
 Sentence, Simple, 277, 278.  
 Sentences, 7.  
 Sentences, Analysis of, 282-292.  
 Sentences, Combining Statements into, 281, 282.  
 Sentences, Declarative, 7, 161, 166-170.  
 Sentences, Exclamatory, 7, 162, 180, 181.  
 Sentences, Imperative, 7, 162, 177-180.  
 Sentences, Interrogative, 162, 175-177.  
 Sentences — Review, Classes of, 281.  
 Shakespeare, 113, 136-140.  
 Shall and Will, 228, 229.  
 Shelley, Percy B., 129, 307.  
 Ship of State, The, 78-80.  
 Shower, The, 102, 103.  
 Sit, set, etc., 224-226.  
 Sky, The, 128.  
 Smith, William Hawley, 135.  
 Smith, Sydney, 38.  
 Solemn Style, Pronouns, 201, 203-205.  
 Solemn Style, Verbs, 223, 340.  
 Souvestre, Emile, 103.  
 Story, Study of, 5, 15-18, 29-33, 50, 130.  
 Story Writing, 19, 33, 49, 50, 65, 66.  
 Style, Studies in, 119-121, 127.  
 Subject, Complement, 256.  
 Subject, Complete, 164.  
 Subject, Grammatical, 164.  
 Subject of Infinitive, 256.  
 Subject of Sentence, 162-166.  
 Susano, 15-19.  
 Syntax, 331.  
  
 Taylor, Jane, 31.  
 Telegraphic Messages, 69, 70, 114-116.  
 Tennyson, 82, 169.  
 Tense, 215-217, 228, 229, 313-318.  
 Tenses, Future, 316-318.  
 Tenses, Past, 315-316.  
 Tenses, Review, 324-326.  
 Thackeray, 121.  
 Thought, Complete, 258.  
 Topics for Writing, 20, 52, 66, 85, 98, 107, 113, 121, 129, 140, 145-157.  
 Tourgueneff, Ivan, 40.  
 Travel, 41.  
 Travelers, The, 195, 196.  
 Tree, The, 87, 88.  
 Tubal Cain, 25-29.  
  
 Ulysses, 157.  
  
 Valley of the Many-colored Grass, The, 86.  
 Van Dyck, 89-92.  
 Verbal Nouns in *ing*, 219.  
 Verbal Nouns (Infinitives), 256.  
 Verb Phrases, 172.  
 Verbs, 214-239.  
 Verbs, Active, 231-235.  
 Verbs, Agreement of, with Subject, 248-250.  
 Verbs, Auxiliary, 170-172, 226-228.  
 Verbs, Conjugation of, 334-340.  
 Verbs, Inflection, 216-227.  
 Verbs, Intransitive, 233-236.  
 Verbs, Irregular, 223-226, 345-354.  
 Verbs, Modes, 320-326.  
 Verbs, Number, 215.  
 Verbs, Object of, 231-233.  
 Verbs, Participles, 218-222.  
 Verbs, Parts of, 318-320.  
 Verbs, Person, 215, 216.  
 Verbs, Predication of, 230-236.  
 Verbs, Regular, 217, 222, 334-340.  
 Verbs, Tenses, 215-217, 228, 229, 313, 317.  
 Verbs, Tenses — Review, 324-326.  
 Verbs, Transitive, 231-233.  
 Verbs, Voice of, 236-239.  
 Verens, Jules, 189, 196, 209, 214, 240.

- Very, Jones, 88.  
Voyage of the *Mayflower*, 219, 220.  
  
War Dance, Exercise on The, 127.  
War Dance, The, 218.  
Washington, 93.  
Washington's Monument, 324-325.  
Waterloo, 141, 142.
- West, B. G., 171, 225, 293.  
Whittier, 82.  
Winthrop, 325.  
Wisdom, Words of, 143.  
Wolfe and Montcalm, Death of, 318, 319.  
Word Marks, 7, 8, 158.







